

A
COLLECTION
OF
PSALM-TUNES;
WITH

Great Variety of HYMNS and ANTHEMS
Compos'd by the best Masters, in *Three* and *Four* Parts;
The *Treble*, *Contra*, and *Tenor* being all set in the same
Cliff.

By JAMES GREEN.

The Fourth Edition: With the *Addition* of many New
Tunes, and such Directions for singing as are suited to
the Capacities of Common Learners.

*Angels and We, assisted by this Art,
May sing together, tho' we dwell apart.*

Waller.

L O N D O N:

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in *Derby*, *J. Knight* in *Lincoln*, *Oswell Carleton* in
Gainsborough, *Tho. Ryles* in *Hull*, *B. Farnsworth* in *Newark*,
and *Dickinson Boys* of *Louth*. 1718.



I Have endeavour'd in the following Directions to lay every thing plainly before the Learner that is necessary, and nothing else, and in such Order as should be observ'd in Teaching.



The Introduction.

Sect. I.

The first Thing to be Learned is the GAMUT,
or Scale of MUSICK.

| First and Second Col. | | 3d, | 4th, | 5th, | 6th, | 7th, | 8th, | 9th, |
|--|-------------|---------------|----------|----------------|------------------|-------------|-----------------|-------------------|
| —aa— | —la mi re— | —la— | —la— | —mi— | —b fa— | —fol— | —fol— | —fa— |
| gg | fol re ut | fol | fol | la | la | fa | fa | #mi |
| —ff— | —fa ut— | —fa— | —fa— | —fol— | —fol— | #mi— | #la— | #la— |
| E | la | la | mi | b fa | b fa | la | fol | fol |
| —D— | —la fol— | —fol— | —la— | —la— | —mi— | —fol— | —fa— | —fa— |
| C | fol fa | fa | fol | fol | la | fa | #mi | #la |
| —B— | —fa #mi— | —mi— | —b fa— | —b fa— | —b fol— | —la— | —la— | —fol— |
| A | la mi re | la | la | mi | b fa | fol | fol | fa |
| —G— | fol re ut | fol | fol | la | la | fa | fa | mi |
| F | fa ut | fa | fa | fol | fol | #mi | #la | #la |
| —E— | —la mi— | —la— | —mi— | —b fa— | —b fa— | —la— | —fol— | —fol— |
| D | la fol re | fol | —la— | la | mi | fol | fa | fa |
| —C— | —fol fa ut— | #fa— | #fol— | #fol— | #la— | #fa— | #mi— | #la— |
| B | fa #mi | mi | b fa | b fa | b fol | la | la | fol |
| —A— | —la mi re— | —la— | —la— | —mi— | —b fa— | —fol— | —fol— | —fa— |
| G | fol re ut | fol | fol | la | la | fa | fa | #mi |
| —F— | —fa ut— | #fa— | #fa— | #fol— | #fol— | #mi— | #la— | #la— |
| E | la mi | la | mi | b fa | b fa | la | fol | fol |
| —D— | —fol re— | —fol— | —la— | —la— | —mi— | —fol— | —fa— | —fa— |
| C | fa ut | fa | fol | fol | la | fa | #mi | #la |
| —B— | —mi— | —mi— | —b fa— | —b fa— | —b fol— | —la— | —la— | —fol— |
| A | re | la | la | mi | b fa | fol | fol | fa |
| —G— | —am ut— | —fol— | —fol— | —la— | —la— | —fa— | —fa— | —mi— |
| FF | fa ut | fa | fa | fol | fol | #mi | #la | #la |
| —EE— | —la mi— | —la— | —mi— | —b fa— | —b fa— | —la— | —fol— | —fol— |
| DD | fol re | fol | la | la | mi | fol | fa | fa |
| —CC— | —fa ut— | —fa— | —fol— | —fol— | —la— | —fa— | #mi— | #fa— |
| The Names of the Lines and Spaces. | | all Proper | B Flat. | B & E Flat. | A B & E Flat. | F Sharp. | F & C Sharp. | F C & G Sharp. |
| | | Mi in B. | Mi in E. | Mi in A. | Mi in D. | Mi in F. | Mi in C. | Mi in G. |

The Introduction.

The two first Columns are perfectly to be got by Heart upwards and downwards, the use of which will be seen by and by; at present let it only be observ'd, That every Rule and Space upon the *Gamut*, answers to the like Rule and Space in any Tune: For Instance, *Gamut* answers to the lowest of the five Lines in the Bass, when the Cliff is plac'd as usual, on the highest of the five Lines but one.


And *A la mi re* in the *Gamut* answers to the highest Line of the Bass, when the Bass Cliff is plac'd on the fourth Line, as before.

And *D sol re* answers to the lowest Line of the *Tenor*, when the *C sol fa ut* Cliff is plac'd on the fourth Line, and in that Case, *E la mi* in the *Gamut* is the same with the highest Line in the *Tenor*.

And when *G sol re ut* Cliff is plac'd upon the lowest Line but one, *E la mi* is the same with the lowest Line, and *F fa ut* the same with the highest; and so all intermediate Rules and Spaces in Tunes correspond with the like Rules and Spaces in the *Gamut*: But of this more in the *Third Section*.

S E C T. II.


In the next place the *Cliffs* or *Keys* are to be understood, which are as many in Number as there are Lines and Spaces in the *Gamut*; so we say, such a Note stands upon such a *Key* or *Cliff*, what ever Line or Space we find it in, as in *Gam ut*, or *A re*, or *B mi*, and so forward; but there are Three of these *Cliffs* more noted than the rest, and which have their proper Marks, one of which is found at the Beginning of every Tune, their Names, Marks, and Uses are as follow.

The first is the *F fa ut* Cliff, and is thus mark'd at the beginning of a Tune  and is design'd to direct to the Pitch of the lowest part, viz. the *Bass*: But if it were set on the Third Line, that Line is still the same Key, viz. *F fa ut*, and would raise the Tune proportionably.

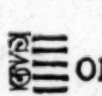
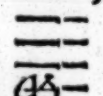
The second is *C sol fa ut* Cliff, and has this Mark at the Beginning of the Tune  this also directs to the Pitch of the Tune, and shews that it is above the Bass. But

The Introduction.

But when it is upon any other Line, still that Line is *C sol fa ut*, and the Lines and Spaces above and below, as we find them above and below in the *Gamut*; so when it is set on the middlemost Line for the better Conveniency of the higher Notes,

thus,  as it may be seen in the *Treble* all over the following

Book, still the Line upon which the *Cliff* stands is *C sol fa ut*, and by this means *D sol re* is lost at the Bottom, and *G sol re ut* comes in at the top, as you may see in the first Scale of the next *Section*.

The Third is the *G sol re ut* *Cliff*, and is thus mark'd at the Beginning of the Tune:  or  This *Cliff* is proper to the *Treble*, but not made use of in the following Book, except in the *Anthems*.

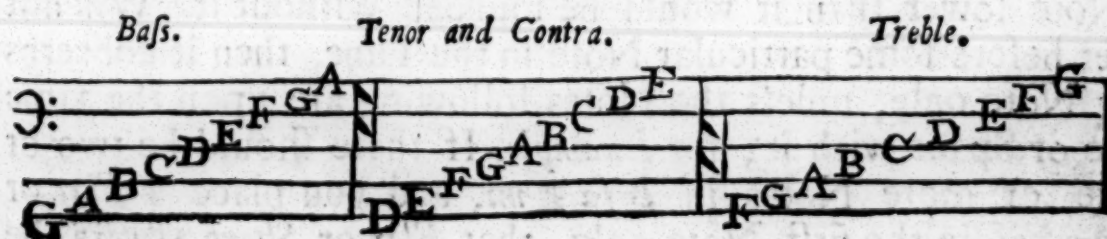
S E C T. III.

The next thing to be observ'd is the number of Lines in a Tune: And from what has been said it follows, that there may be more or fewer, but generally there are five, because it is thought proper to confine a Tune within the Compass of as many Notes as may be plac'd upon them.

These five Lines are so many taken out of the *Gamut*, and the *Cliffs* shew out of what part they are taken.

The following Scales shew how to apply the *Gamut*, or what part of the *Gamut* the Tune is set in.

A Scale, shewing what Letters belong to each Line and Space, both in the *Bass*, *Tenor*, *Contra*, and *Treble*.



A Scale, shewing how the *Bass* joyns with the *Tenor* and *Contra*; with the *Gamut*, and Names of the Notes set under each Line and Space.

The Introduction.

Tenor and Contra.

Tenor: *Gamut* *Are* *Bmi* *Cfa* *Dsol* *Ela* *Fa* *Sol* *La* *Mi* *Fa* *Sol* *La* *Fa*
 Contra: *reut* *mire* *mi* *faut* *solre* *mi* *ut*

A Scale, shewing how the Bass joyns with the *Treble*; with the *Gamut*, and Names of the Notes set under each Line and Space.

Treble.

Treble: *La* *Mi* *Fa* *Sol* *La* *Fa* *Sol* *La*
 Bass: *Gamut* *Are* *Bmi* *Cfa* *Dsol* *Ela* *Ffa* *Gsol* *Ala*
 Bass: *re* *ami* *faut* *solre* *mi* *ut* *reut* *mire*

S E C T. IV.

Upon some of these five Lines or Spaces there is frequently one of these Marks (*b*) or (*#*) the Effects of which differ according to the place where they are set: This Mark (*b*) is call'd a *Flat*, and when it is plac'd at the Beginning of a Tune, alters both the Name and Sound of every Note upon that Line or Space where it stands, except contradicted by another *Flat* or *Sharp*, it alters the Sound, by making it half a Note lower than it would be founded without it. When it is set before some particular Note in the Tune, then it concerns that Note only, unless the Notes following are upon the same Line or Space with it; for *Example*, If there should be two or three, or more Notes in *B fa # mi*, and you place a *Flat* or *Sharp* before the first Note only, that *Flat* or *Sharp* affects the *Rest*, unless contradicted by another *Flat* or *Sharp*.

The other Mark (*#*) is called a *Sharp*, which when plac'd before any single Note within a Tune, alters not the Name, but only the Sound, for such a Note is sung half a Note higher than

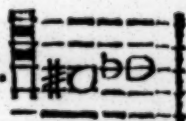
The Introduction.

than its place directs without it; but when set at the Beginning of a Tune, it alters every Note in the Tune that stands upon the same Line or Space, except contradicted by another *Flat* or *Sharp*: And as it appears by the *Gamut* and the following *Section*, it alters the Name too by shifting the Master Note.

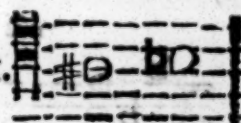
The Effects of *Flats* and *Sharps*, as to the Sound, may be remembered by these two Lines, viz.

*Under each Flat a half Note lies,
And o'er the Sharp the half doth rise.*

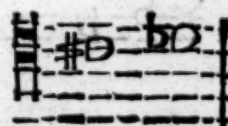
So that *Gsolreut* sharp is the same with *Alamire* flat.



And *Alamire* sharp is the same with *Bfa* sharp *mi* flat.



And *Csolfaut* sharp is the same with *Dlasolre* flat.



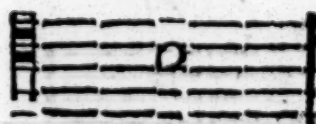
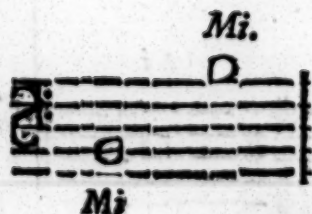
S E C T. V.

The Names of the Notes are next to be learn'd; and in order to that *Mi*, the Master Note, is to be found by the following Rules.

Compare this with the 3d. Column in the Gamut.

*Whene'er no Flat your B does grace,
Then Mi stands in its Line and Space.*

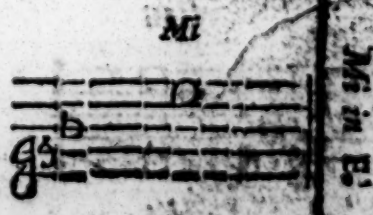
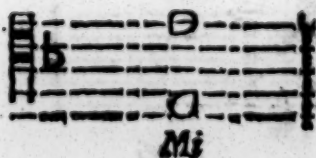
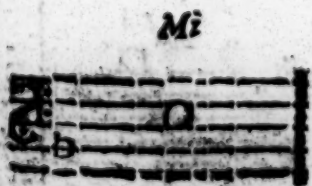
1st. Example.
Mi



Compare this with the 4th. Column of the Gamut.

*But when a flat is found in B
That Note is Fa, and E is Mi.*

2d. Example.
Mi

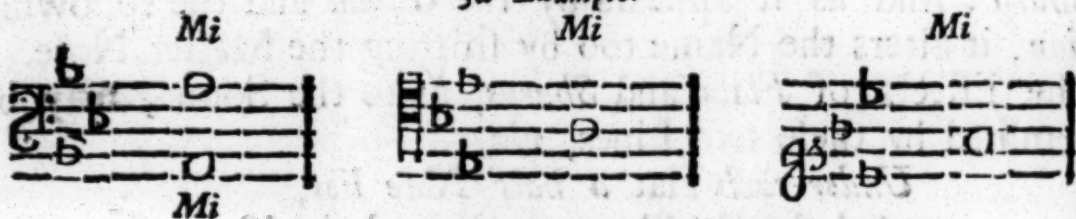


The Introduction.

Compare this with the 5th. Column in the Gamut.

If E be flat as well as B,
Then on your A you find your Mi.

3d Example.



Compare this with the 6th. Column of the Gamut.

When flats are found in all these Three,
A B and E, Mi stands on D.

4th Example.



Compare this with the 7th. Column of the Gamut.

A sharp when plac'd on F-fa-ut,
The Mi upon that Key doth put.

5th. Example.



Compare this with the 8th. Column of the Gamut.

When sharps are plac'd on F and C,
Upon your latter stands your Mi.

6th. Example.



Compare this with the 9th. Column of the Gamut.

But when they stand upon all Three,
That is on F, and C, and G,
Upon the last you find your Mi.

7th. Example.



Mi in A.

Mi in D.

Mi in F.

Mi in C.

Mi in G.

The Introduction.

Having by these Rules found the Master Note, the rest are easily known by this Rule.




*Above your Mi twice fa sol la,
And under Mi twice la sol fa,
And then comes Mi in either way.*



So that *Mi fa sol la* are all the Names that the Notes have (now in use) with respect to Tune; but their different Names, with respect to Time, are referr'd to the next *Section*.


There are some Authors which will not allow *Sharps* to alter the *Mi* when the *Cliff* is sign'd with them; but since there are some Tunes prick'd for Voice as well as Instrument with *Sharps*, if they alter not the place of *Mi*, they must go contrary to their own Rule, in singing a whole Note next under *Fa*.

S E C T. VI.

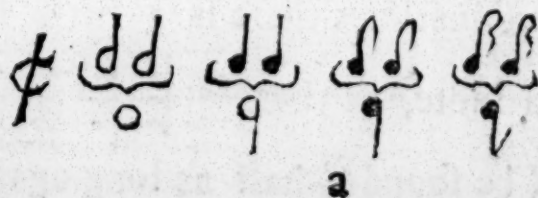
Time is the next Thing to be learn'd; And in order to this the Distinction, Measure, and Proportion of Notes are to be observ'd. As to the Distinction they have different Characters and different Names with relation to Time; For Instance, This

Character  is a *Semibreve*, this  a *Minim*, this  a *Crotchet*,

this  a *Quaver*, this  a *Semiquaver*. As to their Measure and Proportion they differ according to the Time that is mark'd in the Beginning of every Tune.

I. If the Mark of *Common-Time* be set before a Tune, thus,  every *Semibreve* is to be founded as long as one may distinctly count, or leisurely read One, Two, Three, Four, but never longer, unless there be some proper Mark to require it; of which by and by.

This being the true Measure of a *Semibreve*, the Proportion which the rest bear to it is seen by this Scheme following.



Here

The Introduction.

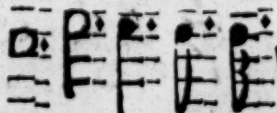
Here we see that two *Minims* are to be sounded in the same Time with one *Semibreve*, and two *Crotchets* in the same Time with one *Minim*, and two *Quavers* in the same Time with one *Crotchet*, and two *Semiquavers* in the same Time with one *Quaver*.

But the greatest Difficulty is to sound every Note according to its due Measure of Time; and here it is that the Singers in most Country Churches go quite out of Rule, by drawing out the Sound of some Notes twice or thrice longer than they ought to do, thereby spoiling the Musick, and this so affectedly too, that they seem to think it makes the very finest Harmony: So have I observ'd them in some Places to strain themselves in forcing out some, and especially the last Note in a Line, that they have hardly had Strength to begin again: And whereas they should have sounded the longest of their Notes no longer than a *Semibreve*, and the rest proportionably; they have made no Difference in singing five or seven Notes together, but have sounded each of them so long, that I could distinctly count five or six; but whilst they were sounding the last Note, I could count nine or ten, which is most irregular, tedious, and intolerable, and takes up as much Time in singing what they call two Staves, as would serve very well for five or six.

The way to cure this Mistake is to make use of some constant Motion, as of the Hand (or the Pendulum of a Clock that beats *Seconds*) for a while at first; as thus, When a Person would know how long to sound a *Semibreve*, which is the Time Note, he must begin to tell One, Two, Three, Four; When he tells One must let his Hand fall, and when he tells Three must lift it up, and so on, still letting it go down when he comes to One, and raising it up when he comes to Three, so that it is as long down as up.

The Hand must beat at the same rate as the *Minims* are sounding, but then one *Minim* must sound as the Hand falls, and the other as it rises.

And as when *Crotchets* are sounded two as the Hand falls, and two as it rises; but observe to let the Hand fall at the Beginning of each Bar: But sometimes there is a little Dot or Prick on


the right side of a Note, as thus,  which signifies that Note should be sounded half as long again, this makes a

Semie

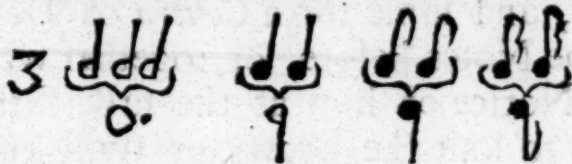
The Introduction.


Semibreve Three *Minims*, a *Minim* Three *Crotchets*, a *Crotchet* Three *Quavers*, &c.


These strokes or marks which are set on the right side of the Notes, are called *Pauses* or *Rests*; (that is cessation of sound, and are of the same Length and Quantity (as to the measure of *Time*) with the Notes which stand before them, and are likewise call'd by the same Names, as *Semibreve* Rest, *Minim* Rest, *Crotchet* Rest &c.

2. If this Mark be set before a Tune  it denotes *Triple-Time*, which is as swift again as *Common-Time*, and you must sound a *Semibreve* in the same time as you do a *Minim* in *Common-Time*, and a *Minim* in the same Time as you do a *Crotchet* *Common-Time*, &c.

In this Time Three *Minims* go to a prick'd *Semibreve*, Two *Crotchets* to a *Minim*, Two *Quavers* to a *Crotchet*, and Two *Semiquavers* to a *Quaver*, as the following Scheme shews.



And here the way of keeping Time is to sing Two *Minims* with the Hand down, and but one with it up (or as many lesser Notes as come to the same Length of Sound) so that the Hand is as long again down as up:  The Hand should fall at the Beginning of every Bar: The Time Note therefore of Six *Crotchets* and Three *Minims* in a Bar is a prick'd *Semibreve*, thus (D^e)

In this Book there are some *Anthems* with Three *Crotchets* in a Bar mark'd thus $\frac{3}{4}$, the prick'd *Minim* thus,  is the Time Note, and the way of keeping Time is to sing Two *Crotchets* with the Hand down, and one up; the Scheme stands thus,



When

The Introduction.

When a Tune is mark'd thus $\frac{3}{2}$, it signifies a *Triple Measure*, and Three *Minims* are equal to Two in *Common-Time*, and are sung Two with the Hand down, and but one up.

The Time Note of this Mood is a prick'd *Semibreve*, as in the Scheme following.



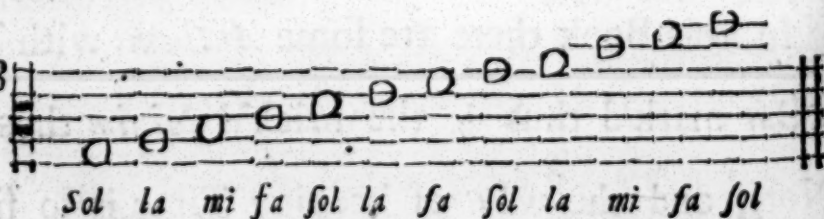
This Mood is the slowest *Triple-Time* now in use.

S E C T. VII.

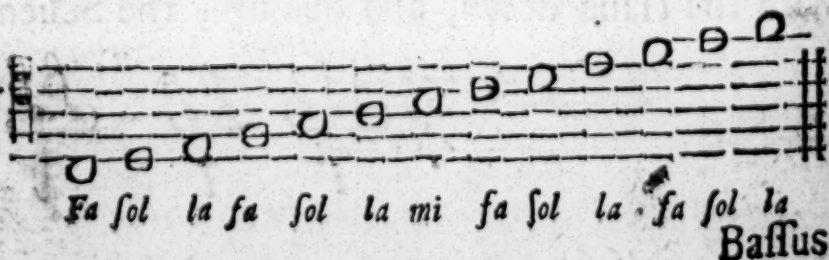
After these several *Sections* are understood, it will be proper for the Learner to begin to tune his Voice: And here it is necessary to have a Master to try it; (for some Voices are not, nor can be made tunable) But if his Voice be good, the Master should assign him his part, for some are fittest for a *Bass*, some for a *Tenor*, and some for a *Contra* or *Treble*: He should also sound over the Notes before, or together with the Learner, and take special Notice of him at the first, suffering him not to gape or stare, to knit the Brows or twist the Lips, to distort the Face or beat Time with his Head, to hang it aside, or heave up his Shoulders, or fall into any other ridiculous or conceited Habit (disagreeable either to the Eye or the Ear) that most would infallibly do without a strict Guard upon themselves, or the Care and Monition of the Master.

Before I lay down Examples for tuning the Voice, I will shew how all the four Parts are called

Treble with no B flat.

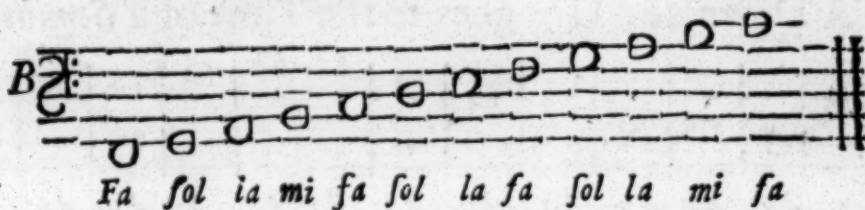


Tenor and Contra. with no B flat.

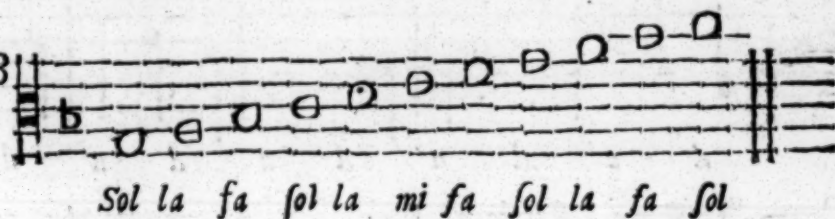


The Introduction.

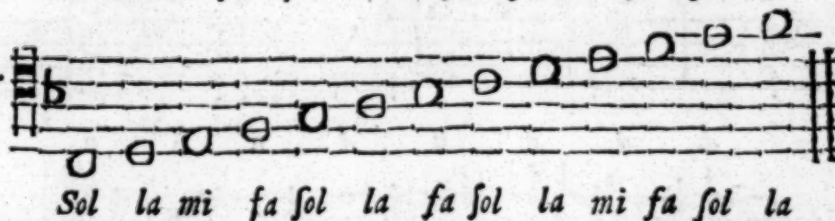
Bassus with no flat.



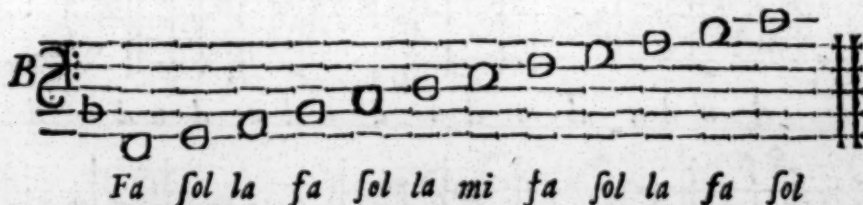
Treble with no flat.



Tenor and Contra. with a B flat.



Bassus with a B flat.



As to the business of tuning the Voice, every Teacher has his own Method, and most may do well, but perhaps it may be as proper to begin with most Learners in *Crotchets* as any other Notes, because of the quickness of their Sounds, going as fast as we usually count One, Two, Three, Four, Five, Six, Seven, Eight.

The Eight Notes Ascending and Descending, in Crotchets, Minims, and Semibreves.

When a Lesson is put in *Crotchets*, two are to be sung with the Hand down, and two up, as in the following *Example*.



Minims are Sung one down, and one up. *Example.*



The Introduction.

A Down and Up, goes to the Time of a Semibreve. *Example.*

du du du du du du du du du du du du du du

d u d u d u d u d u d u

d u d u d u d u d u d u

d u d u d u d u d u d u

Here followeth an Example in Triple Time, where a Minim is to be Sung with the hand up, and a Semibreve down.

u d n d n d u d u d u d u d u d u d

2d. 3d. 4th. 5th. 6th. 7th. 8th. 2d. 3d. 4th. 5th. 6th. 7th. 8th.

u d u d u d u d u d u d u d u d u

The Learner may remember by the help of these four Lines what Semitones or half Notes occur in every Octave, or Eight Notes, Ascending or Descending.

*In every Octave,
Two half Notes we have,
Both rising to Fa,
From Mi and from La.*

Exam-

The Introduction.

Example.



Here is the proper place to give Directions for singing the Notes that are brac'd or tied, as in several of the Psalm-Tunes, and most or all the Hymns and Anthems.

Now the way is first to mark the Keys they are in, and to call them by their proper Names in sounding them, and then to sound them all distinctly under one Name, as *Sol*, *Fa* or *La*, at Pleasure, or to run them with the Name of the first Note in the *Slur*, and then with the Syllable that is set under them, or to which they fall.

Take an *Example* out of *Psal.* 136, second *Metre*: Here are first two, and then four. Notes ty'd together, signifying that the first two are set to one Syllable, and the next four



to another. Now the two first Notes are *Sol fa*, the next *la sol fa la*; and the way is to sing *sol fa* according to the true Difference of the Keys, and then to sing the true Difference upon *Sol* only, and then upon the Syllable *Shall*: And so for the four, the way is to sing *la sol fa la*, according to the Variety of the Keys, and then take only the first Note *la* and go thro' all the other Keys with that one Note, and then with the Syllable *Ne*, or instead of these two Syllables, those two in the Old Version which fall in that place *E-ter*.

There are also several Graces in Musick, but the most Principal is a *Trill*, which is the shaking of two distinct Notes easily upon one Syllable as long as the Time allows, always beginning


with the higher, thus,

It ought to be used on all Descending Prick'd Crotchets, also when the



Note before is in the same Line or Space with it, and generally before a *Close* (or *Cadence*).

Having taken no Occasion yet to mention some Marks that frequently occur, their Names and Uses here follow.

1st, This Mark  at the end of the five Lines, when they

The Introduction.

A Down and Up, goes to the Time of a Semibreve. *Example.*

du du du du du du du du du du du du du du du

d u d u d u d u d u d u

d u d u d u d u d u d u

d u d u d u d u d u d u

d u d u d u d u d u d u

Here followeth an Example in Triple Time, where a Minim is to be Sung with the hand up, and a Semibreve down.

u d n d n d u d u d u d u d u d u d

2d. 3d. 4th. 5th. 6th. 7th. 8th. 2d. 3d. 4th. 5th. 6th. 7th. 8th.

u d u d u d u d u d u d u d u d u d

The Learner may remember by the help of these four Lines what Semitones or half Notes occur in every Octave, or Eight Notes, Ascending or Descending.

*In every Octave,
Two half Notes we have,
Both rising to Fa,
From Mi and from La.*

Exam-

The Introduction.

Example.



Sol la me fa sol la fa sol.

Here is the proper place to give Directions for singing the Notes that are brac'd or tied, as in several of the Psalm-Tunes, and most or all the Hymns and Anthems.

Now the way is first to mark the Keys they are in, and to call them by their proper Names in sounding them, and then to sound them all distinctly under one Name, as *Sol*, *Fa* or *La*, at Pleasure, or to run them with the Name of the first Note in the *Slur*, and then with the Syllable that is set under them, or to which they fall.

Take an *Example* out of *Psal.* 136, second *Metre*: Here are first two, and then four.



Notes ty'd together, signifying that the first two are set to one Syllable, and the next four to another. Now the two first Notes are *Sol fa*, the next *la sol fa la*; and the way is to sing *sol fa* according to the true Difference of the Keys, and then to sing the true Difference upon *Sol* only, and then upon the Syllable *Shall*: And so for the four, the way is to sing *la sol fa la*, according to the Variety of the Keys, and then take only the first Note *la* and go thro' all the other Keys with that one Note, and then with the Syllable *Ne*, or instead of these two Syllables, those two in the Old Version which fall in that place *E-ter*.

There are also several Graces in Musick, but the most Principal is a *Trill*, which is the shaking of two distinct Notes easily upon one Syllable as long as the Time allows, always beginning

with the higher, thus,




Plain

Trill.

It ought to be used on all Descending Prick'd Crotchets, also when the

Note before is in the same Line or Space with it, and generally before a *Close* (or *Cadence*).

Having taken no Occasion yet to mention some Marks that frequently occur, their Names and Uses here follow.

1st, This Mark  at the end of the five Lines, when they

The Introduction.


they are broke by the narrowness of the Paper, is to direct upon what Key the following Note at the other end begins and is therefore called a *Director*.

2dly, This Mark



drawn over or under two or more

Notes, signifies so many Notes to be sung to one Syllable, and is call'd an *Arch* or *Tye*.

3dly, Two Strokes thro' the Lines thus,  signify the End of a Strain.

4thly, This Mark :S: when set over the Lines, shews how much is to be repeated, or from what place the Repetition is to be made, which is therefore call'd a *Repeat*.

S E C T. VIII.

The last thing to which these Instructions refer is, the pitching the Tune, so that the *Bassus* may not be put to grumble or be quite struck dumb, nor the highest Parts made to squeak or rise higher than the Singers Voices will reach with Ease, and yet to sound the Keys true: This especially in Publick Service being the Province of him that is best skill'd, there needs not much be said upon it.

But if any would sing a Tune by himself, and want to know how to begin, he must find out the true Key of the first Note either by first making the true Sound of the signal Cliff familiar to him, and then rising or falling from that Cliff to the *Initial* Note by all the intermediate Steps, or from any other Note which he can truly and perfectly sound; and so he has the true Key he is to begin upon. It must also be observ'd whether the Tune runs high or low, so that he may take the Pitch according to the Height of the Tune.

Here follow the Tunes fitted to the Psalms in the Old and New Version: And because the *Tenor* leads, I have set the Distance at which the other Parts begin from the *Tenor*, as a 3d, a 5th, an 8th, or upon the same Key as *Unisons*, &c.

N. B. The Treble which is set to the 104 Psalm Tune is plac'd wrong, for it must be sung with 149 Tune; for if it be sung with the Tune it is set to, it will be an 8th, to the *Tenor*, in the most part of the Tune.

A

Collection of PSALM TUNES, &c.

Psalm I. Both in the Old and New Version.

Treble. An 8th above the first Note of the Tenor.



Contra. A 5th. above the pitch of the Tenor.



Tenor.

Psalm I.



Bassus. Unison. That is the 1st Note upon the same Key, with the 1st Note in the Tenor.

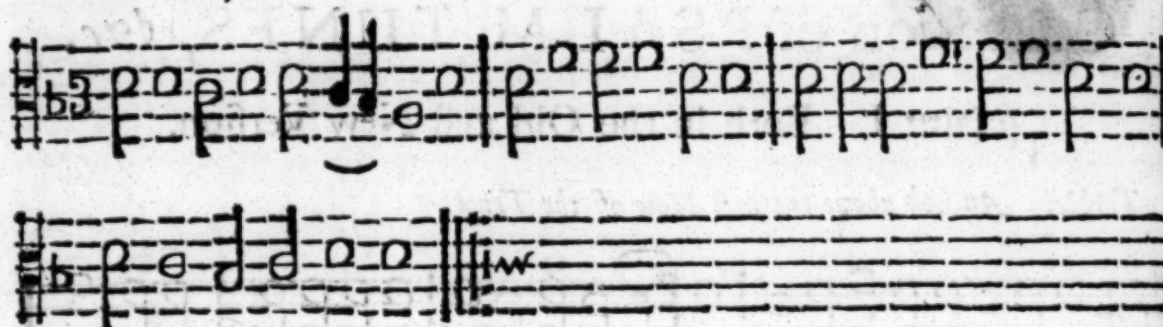


B

Psalm II. Cambridge Tune.

Both in the Old and N. Version.

Treble. A 5th.



Contra. A 3d.

Psalm 2.



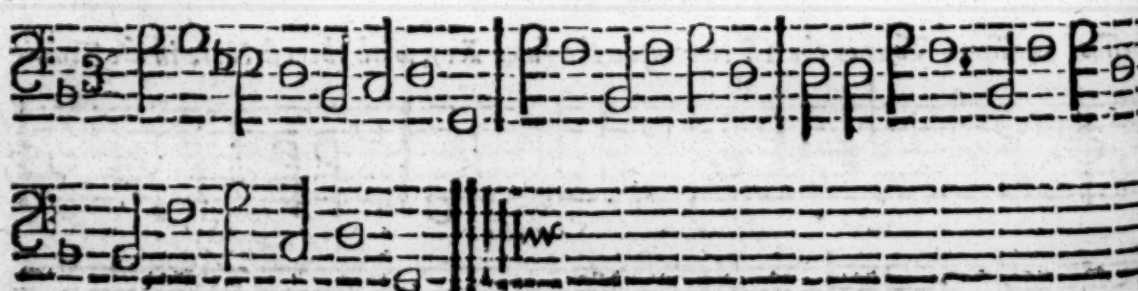
Tenor.

Psalm 2.



Bassus. Unison.

Psalm 2.



Psalm III. Proper Tune.

3

Both in the Old and New Version.

Treble. A 5th.



Contra. A 3^d.

Psalm 3.



Tenor.

Psalm 3.



Bassus. An 8th.

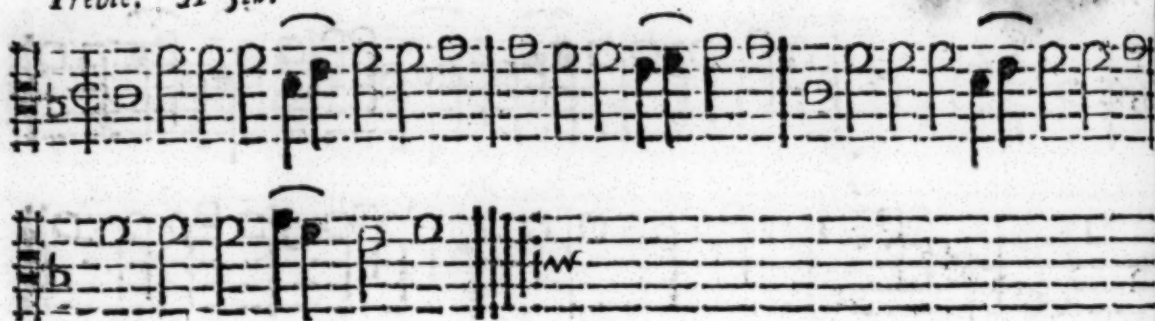
Psalm 3.



Pfalm IV. *Tork Tune.*

Both in the Old and New Version.

Treble. A 5th.



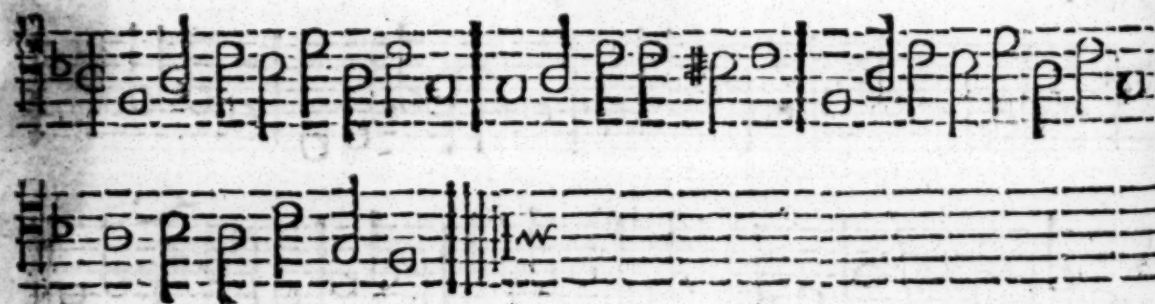
Contra. A 3d.

Pfalm 4.



Tenor.

Pfalm 4.



Bass. Unison.

Pfalm 4.



Psalm V. Proper Tune.

3

Bath in the Old and New Version.

Contra. A 5th.

Or, to Te Deum.



Tenor.

Psalm 5. Or, to Te Deum.



Bassus. Unison.

Psalm 5. Or, to Te Deum.



Psalm VI. Proper Tune

Both in the Old and New Version.

Contra. A 4th.



Tenor.

Psalm 6.



Bassus. A 5th.

Psalm 6.

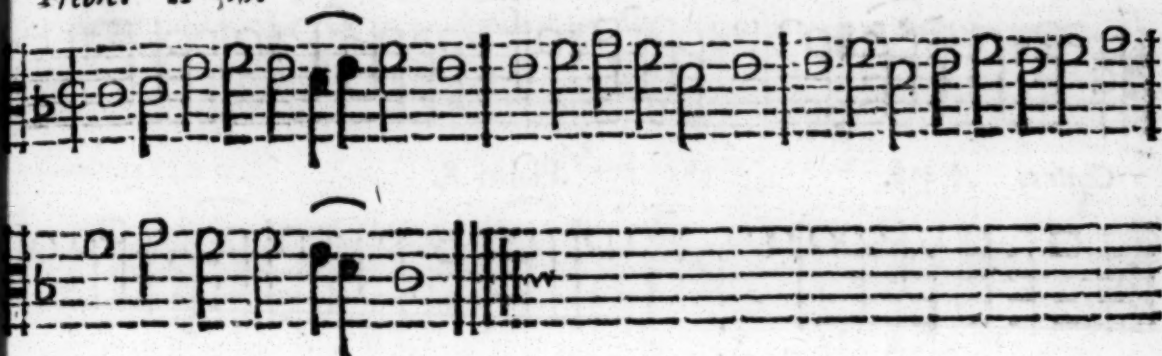


Psalm VII.

7

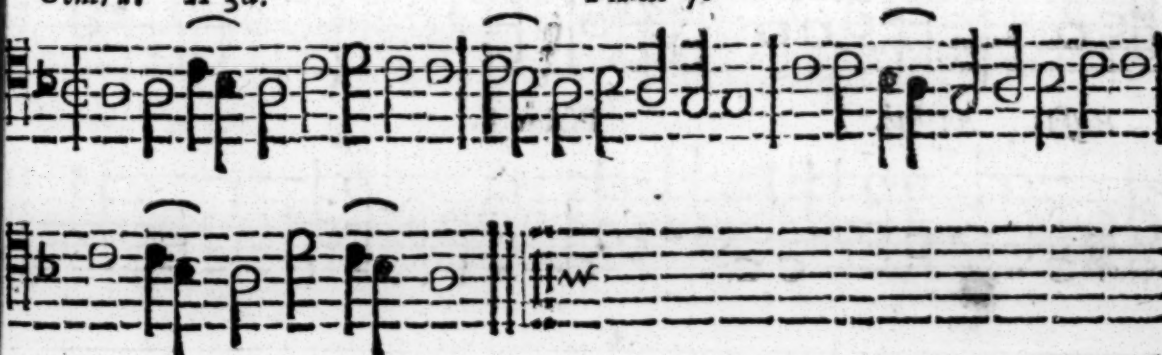
Both in the Old and New Version.

Treble. A 5th.



Contra. A 3d.

Psalm 7.



Tenor.

Psalm 7.



Bassus. An 8th.

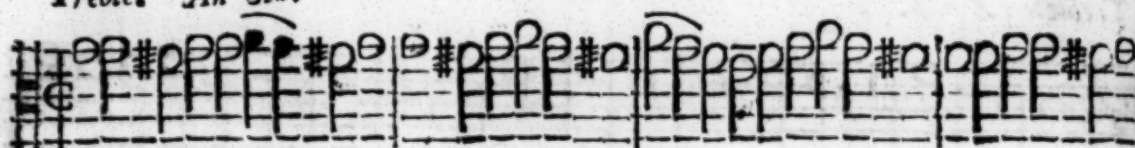
Psalm 7.



Psalm VIII.

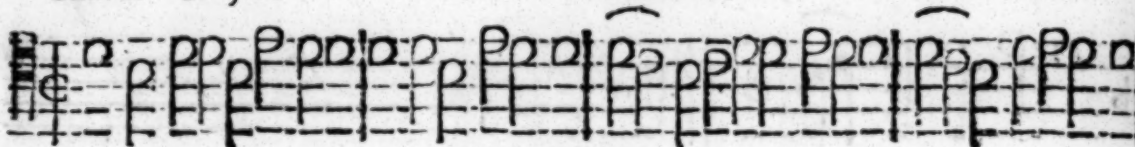
Both in the Old and New Version.

Treble. An 8th.



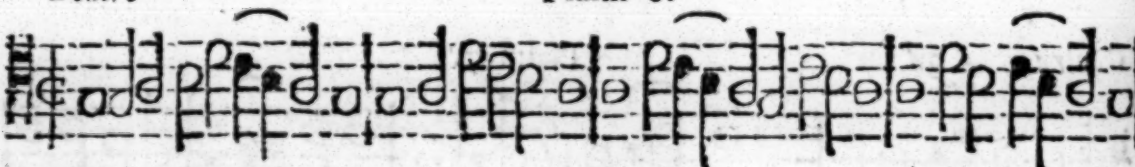
Contra. A 5th.

Psalm 8.



Tenor.

Psalm 8.



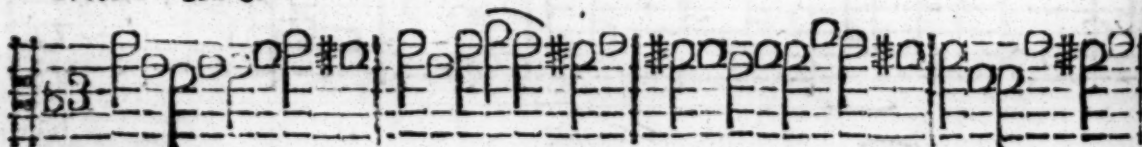
Bassus. An 8th.

Psalm 8.



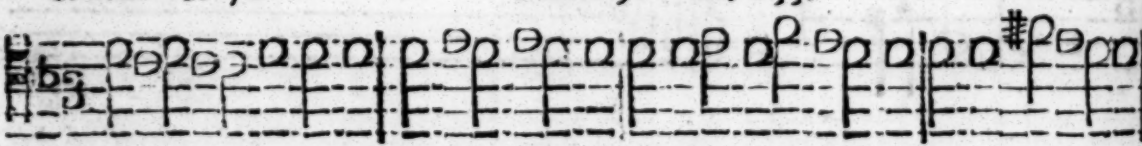
Psalm IX. Glastenbury Tune. Or, 133. Both in the Old and New Version.

Treble. An 8th.



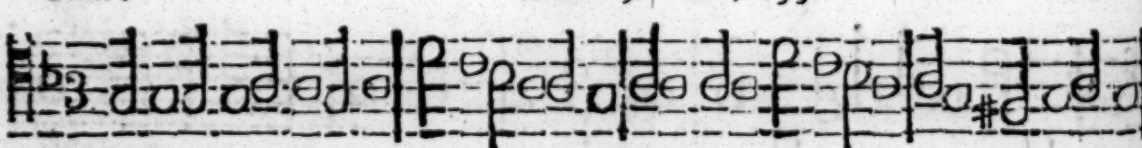
Contra. A 5th.

Psalm 9. Or, 133.



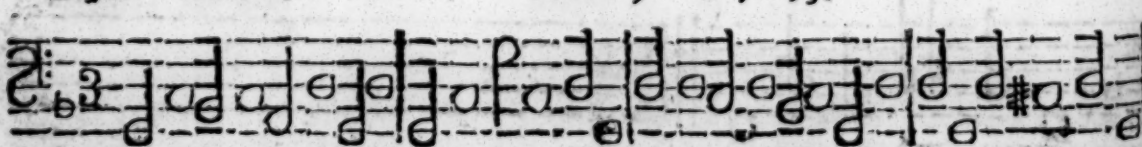
Tenor.

Psalm 9. Or, 133.



Bassus. An 8th.

Psalm 9. Or, 133.



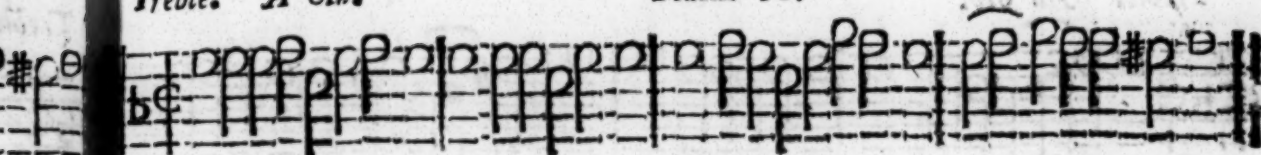
Psalm X. London Old Tune.

9

Both in the Old and New Version.

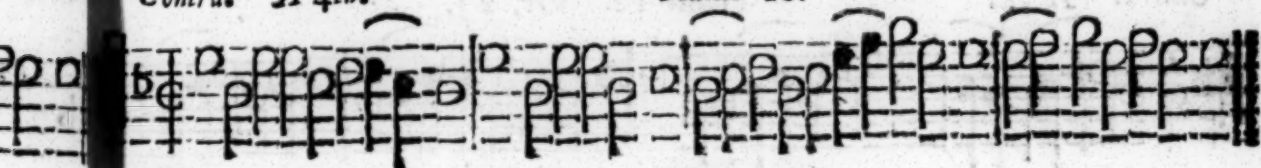
Treble. A 6th.

Psalm 10.



Contra. A 4th.

Psalm 10.



Tenor.

Psalm 10.



Bassus. A 5th.

Psalm 10.



Old

Psalm XI. St. Mary's Tune. Both in the Old and New Version.

Treble. A 5th.



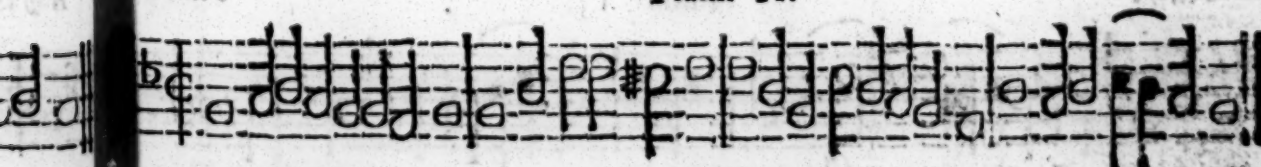
Contra. A 3d.

Psalm 11.



Tenor.

Psalm 11.



Bassus. Unison.

Psalm 11.



Psalms XII. *Low Dutch Tune.* Or, 23.

Both in the old and New Version.

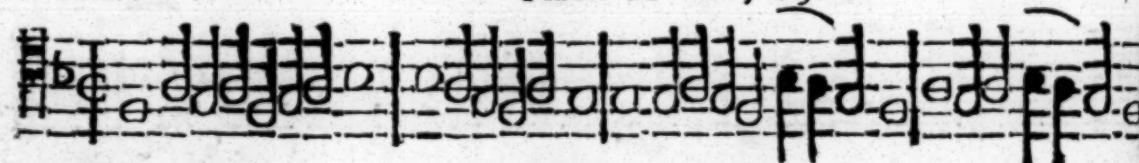
Treble. *An 8th.*Contra. *A 3d.*

Psalm 12. Or, 23.



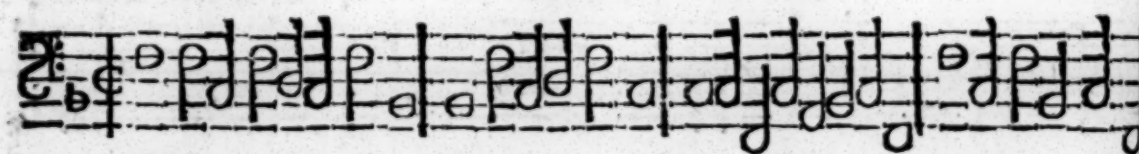
Tenor.

Psalm 12 Or, 23.



Bassus. Unison.

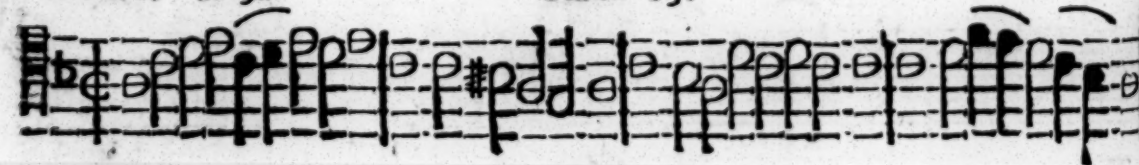
Psalm 12. Or, 23.



Psalms XIII. Both in the Old and New Version.

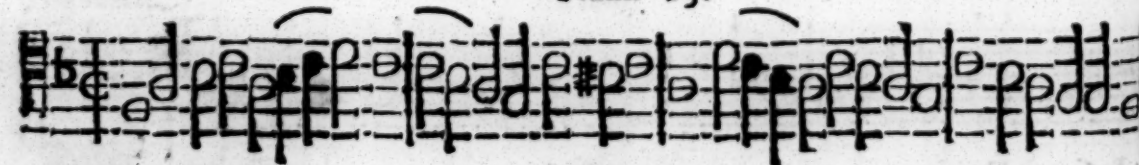
Treble. *An 8th.*Contra. *A 3d.*

Psalm 13.



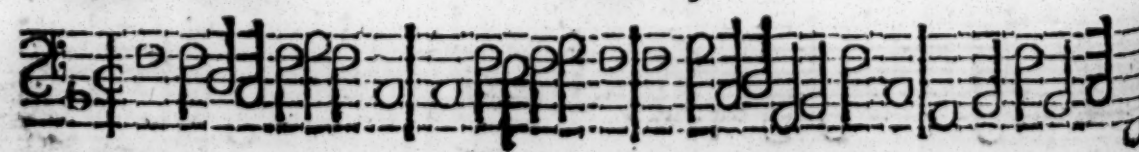
Tenor.

Psalm 13.



Bassus. Unison.

Psalm 13.



Psalm XIV. Proper Tune.

11

In the Old Version.

Treble. An 8th.



Contra. A 3d.

Psalm 14.



Tenor.

Psalm 14.



Bassus. Unison.

Psalm 14.

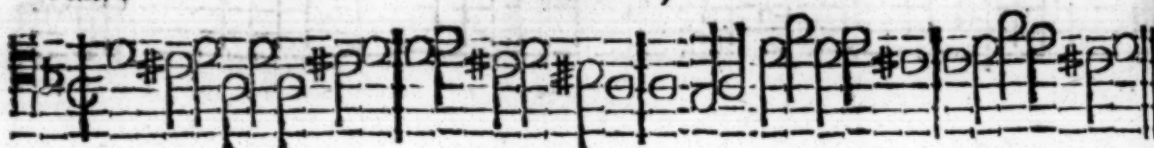


Psalm XV. *Lincoln Tune.*

Both in the Old and New Version.

Contra. Unison.*Tenor.*

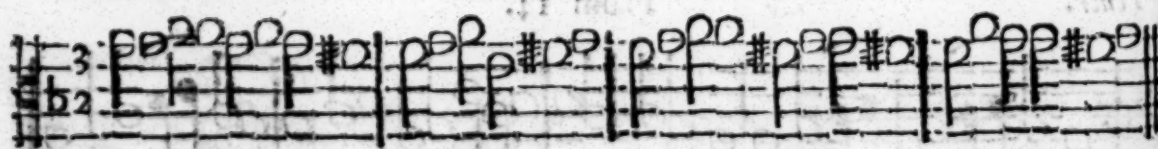
Psalm 15.

*Bassus. An 8th.*

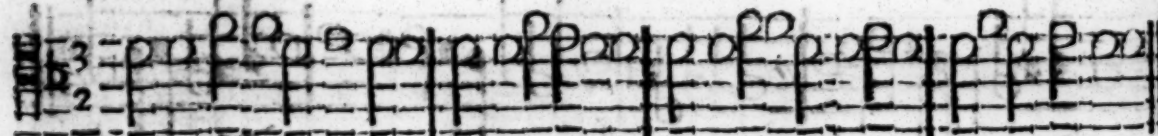
Psalm 15.



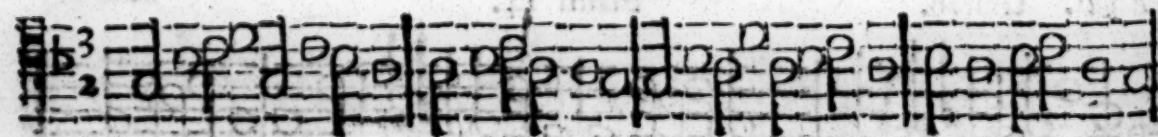
Psalm XVI. Both in the Old and New Version.

Treble. An 8th.*Contra. A 5th.*

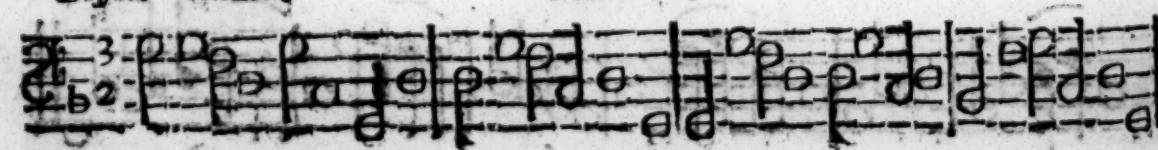
Psalm 16.

*Tenor.*

Psalm 16.

*Bassus. Unison.*

Psalm 16.



Psalm XVII. Proper Tune.

13

Both in the Old and New Version. Or, 149 in the Old.

Treble. An 8th.



Contra. A 3d.

Psalm 17.



Tenor.

Psalm 17.



Bassus. Unison.

Psalm 17.



In the Old Version: Or, the 45th in the New.

Treble. A 5th.



Contra. A 3d.

Psalm 18.



Tenor.

Psalm 18.



Bassus. An 8th.

Psalm 18.

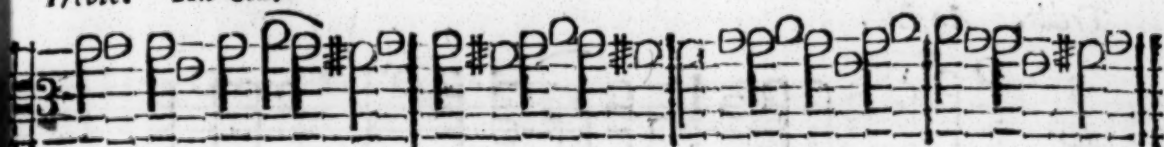


Psalm XIX. Mansfield Tune.

15

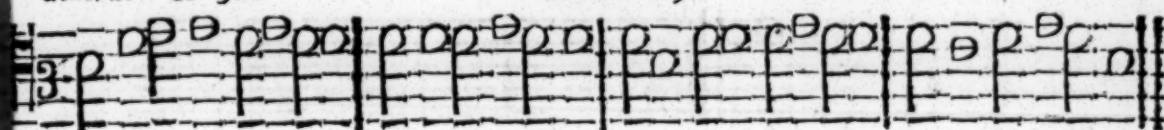
Both in the Old and New Version.

Treble. An 8th.



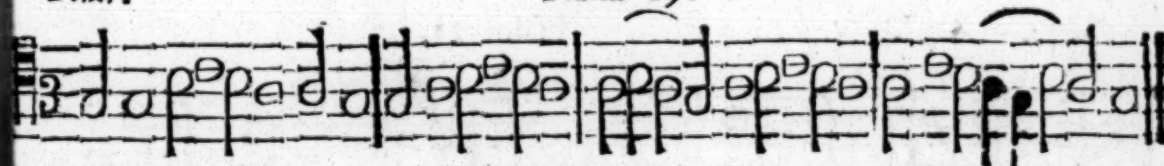
Contra. A 3d.

Psalm 19.



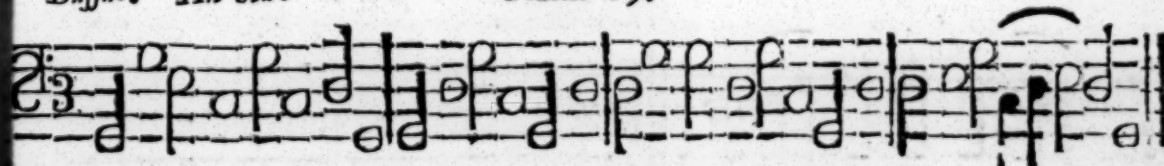
Tenor.

Psalm 19.



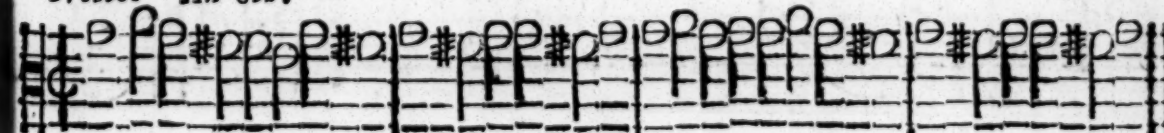
Bassus. An 8th.

Psalm 19.



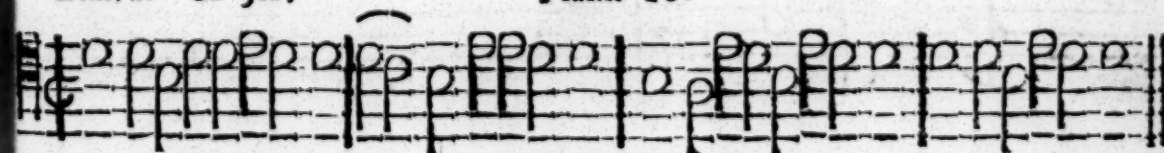
Psalm XX. Ferry Tune. Both in the Old and New Version.

Treble. An 8th.



Contra. A 5th.

Psalm 20.



Tenor.

Psalm 20.



Bassus. An 8th.

Psalm 20.



Both in the Old and New Version.

Treble. An 8th.



Contra. A 3d.

Psalm 21.



Tenor.

Psalm 21.



Bassus. An 8th.

Psalm 21.



Psalm XXII. Proper Tune:

17

Both in the Old and New Version.

Contra. A 5th.



Tenor.

Psalm 22.



Bassus. Unison.

Psalm 22.



Psalm XXIII. Beverly Tune.

Both in the Old and N. Version.

Treble. A 5th.



Contra. A 3d.

Psalms 23.



Тенор.

Pfalm 23.



Bassus. Unison.

Psalms 23.



Psalm XXIV. *Owston* Tune.

19

Both in the Old and New Version.

Treble. *A 5th.*



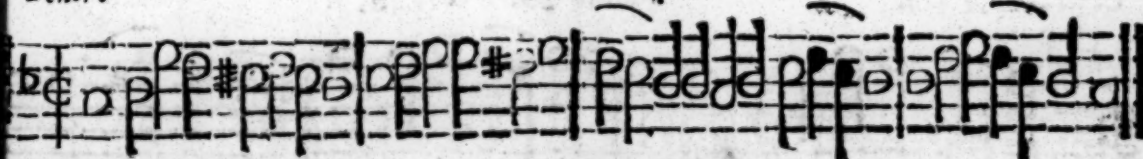
Contra. *A 3d.*

Psalm 24.



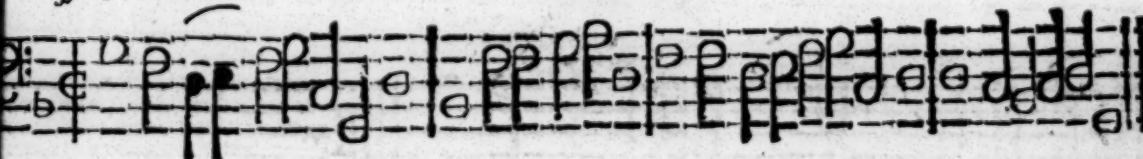
Tenor.

Psalm 24.



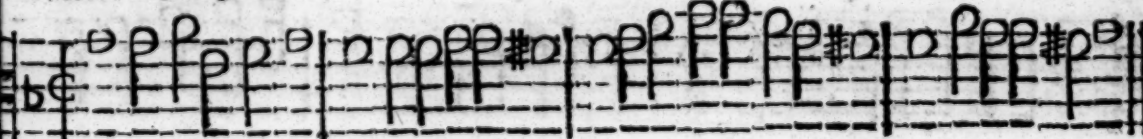
Bassus. Unison.

Psalm 24.



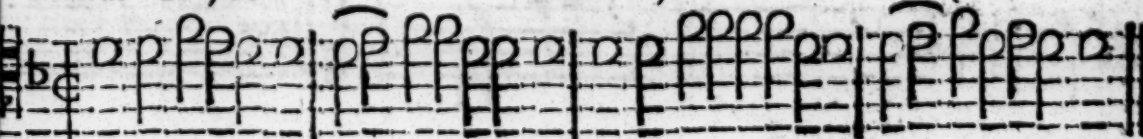
Psalm XXV. Both in the Old and New Version.

Treble. *An 8th.*



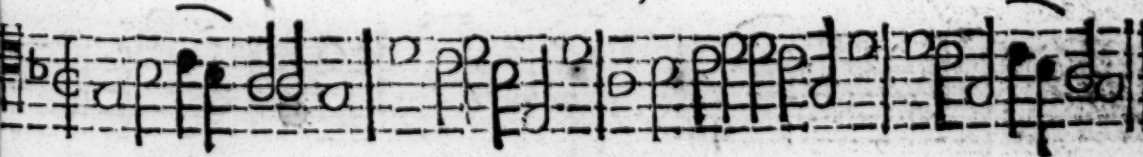
Contra. *A 5th.*

Psalm 25.



Tenor.

Psalm 25.



Bassus. Unison.

Psalm 25.



Both in the Old and New Version.

Treble. An 8th.



Contra. A 5th.

Psalm 26. Or, 40.



Tenor.

Psalm 26. Or, 40.



Bassus. An 8th.

Psalm 26. Or, 40.



Psalm XXVII. Sandisb Tune.

31

Both in the Old and New Version.

Treble. A 5th.



Contra. A 3d.

Psalm 27.



Tenor.

Psalm 27.

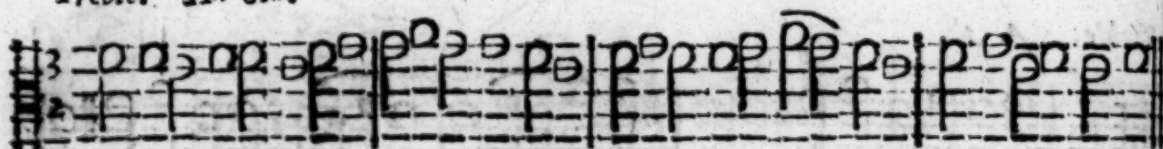


Bassus. Unison.

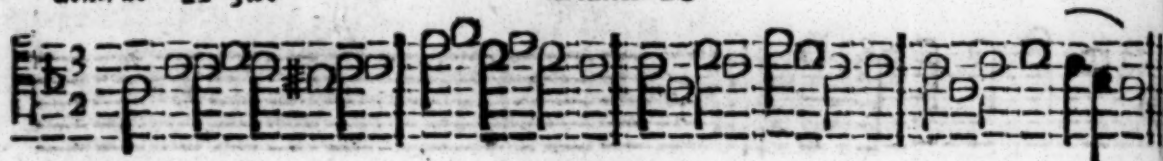
Psalm 27.



Both in the Old and New Version.

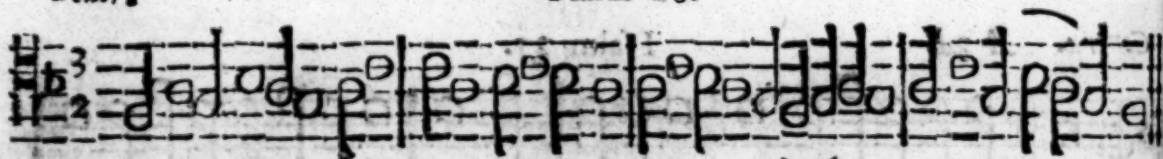
Treble. *An 8th.*Contra. *A 3d.*

Psalm 28.



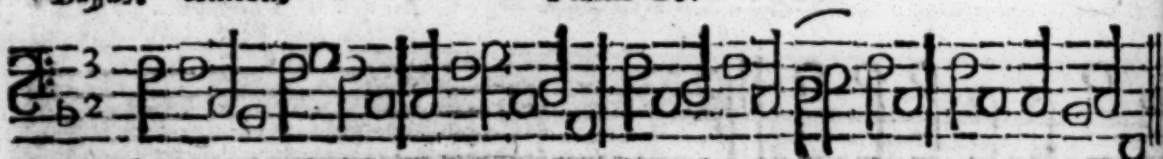
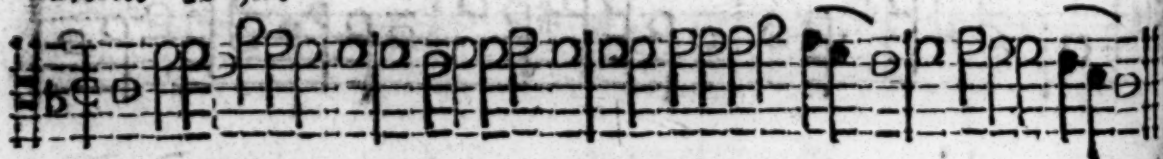
Tenor.

Psalm 28.

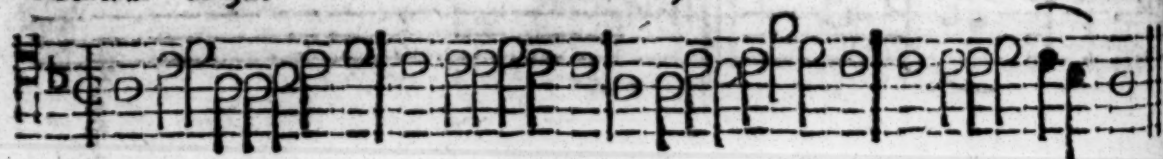


Bassus. Unison.

Psalm 28.

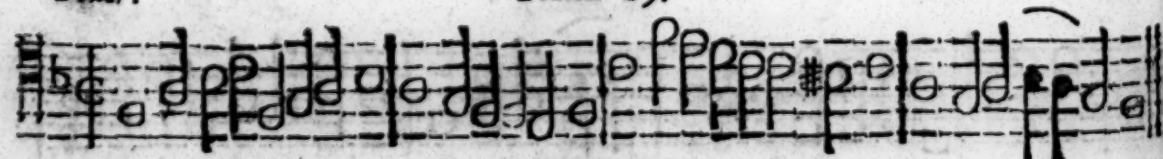
Psalm XXIX. *Norwich Tune.* In the Old Version.Treble. *A 5th.*Contra. *A 3d.*

Psalm 29.



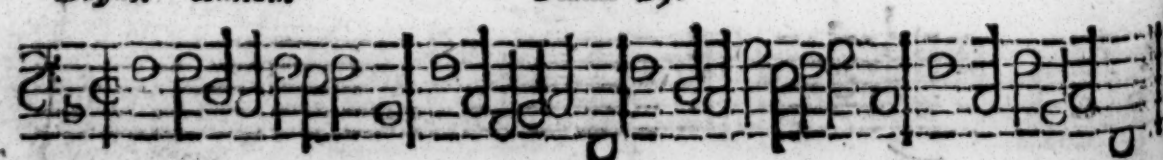
Tenor.

Psalm 29.



Bassus. Unison.

Psalm 29.



Psalm XXX.

23

In the Old Version.

Treble. An 8th.



Contra. A 5th.

Psalm 30.



Tenor.

Psalm 30.



Bassus. An 8th.

Psalm 30.



Psalm XXXI. Proper Tune.

In the New Version.

Treble. An 8th.



Contra. A 5th.

Psalm 31.



Tenor.

Psalm 31.



Bassus. Unison.

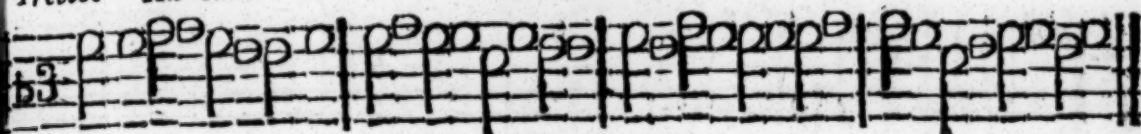
Psalm 31.



Psalm XXXII. *Heslington Tune.*

25

In the New Version; or, the 5^t in the Old. Or, 14, 18, 29 in the
Treble. *An 8th.* New Version.



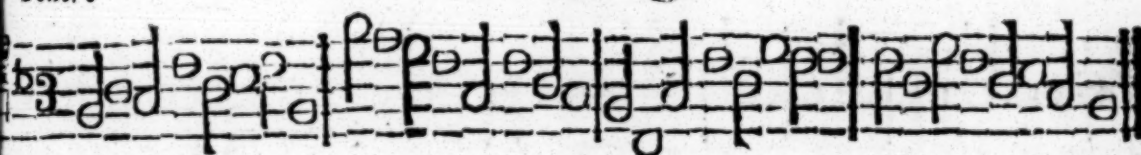
Contra. *A 5th.*

Psalm 32.



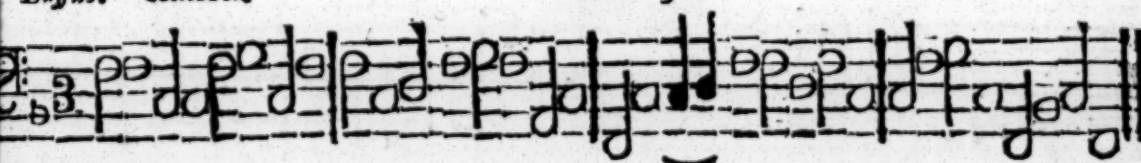
Tenor.

Psalm 32.



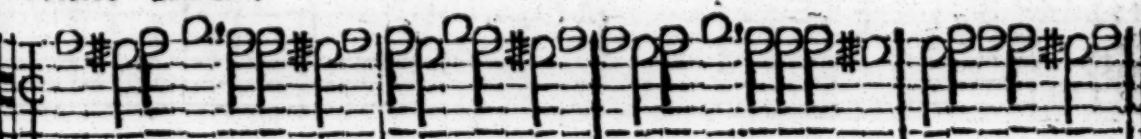
Bassus. Unison.

Psalm 32.



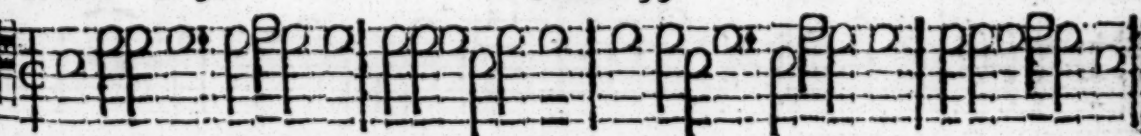
Psalm XXXIII. *Eckington Tune.* Both in Old and New Ver.

Treble. *An 8th.*



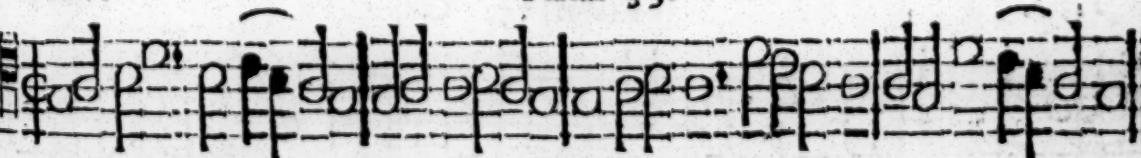
Contra. *A 3d.*

Psalm 33.



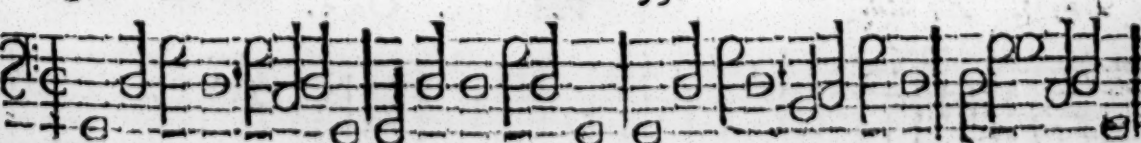
Tenor.

Psalm 33.



Bassus. *An 8th.*

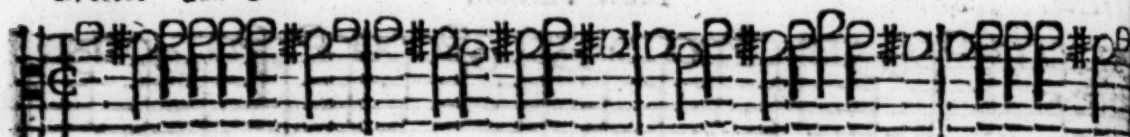
Psalm 33.



Psalm XXXIV. Darby Tune.

Both in the Old and New Version.

Treble. An 8th.



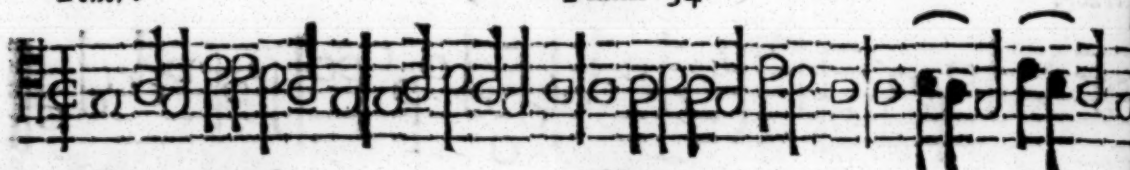
Contra. A 5th.

Psalm 34.



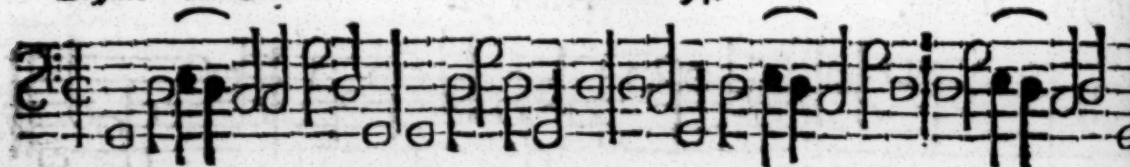
Tenor.

Psalm 34.



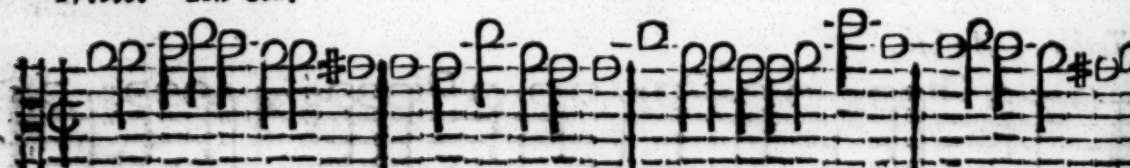
Bassus. An 8th.

Psalm 34.



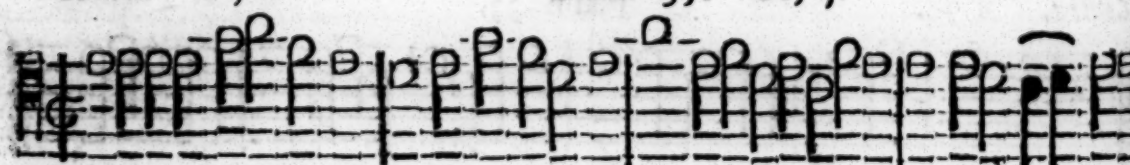
Psalm XXXV. Both in the Old and New Version.

Treble. An 8th.



Contra. A 5th.

Psalm 35. Or, 5.



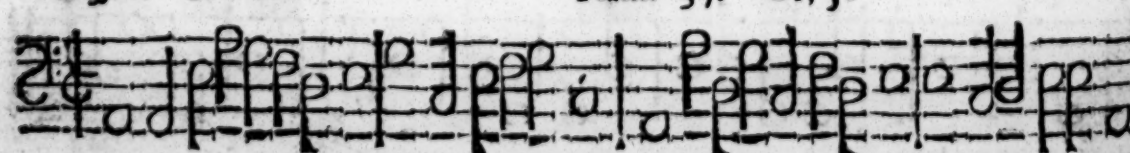
Tenor.

Psalm 35. Or, 5.



Bassus. An 8th.

Psalm 35. Or, 5.

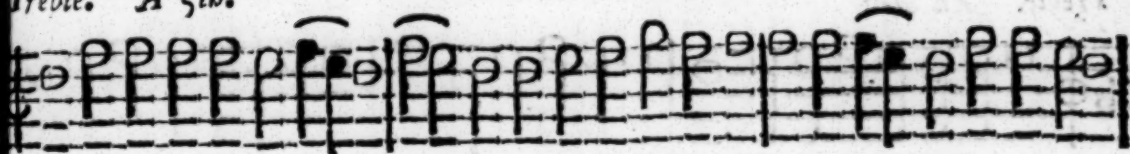


Psalm XXXVI. Hull Tune.

27

In the New Version. Or, 40, 47.

Treble. A 5th.



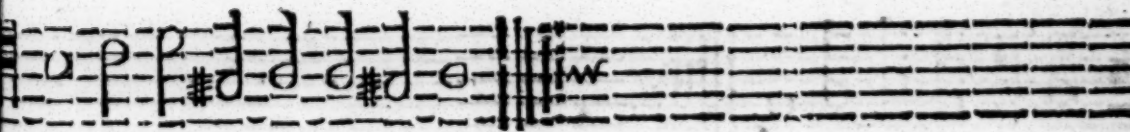
Contra. A 3d.

Psalm 36.



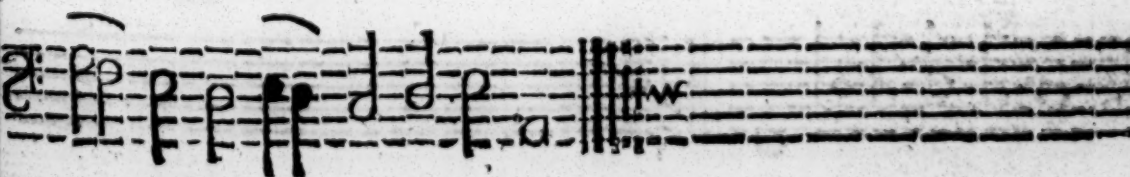
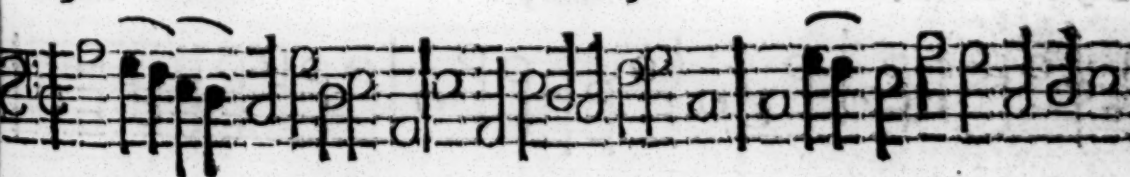
Tenor.

Psalm 36.



Bassus. Unison.

Psalm 36.



Psalm XXXVII. Ely Tune.

In the Old Version.

Treble. An 8th.



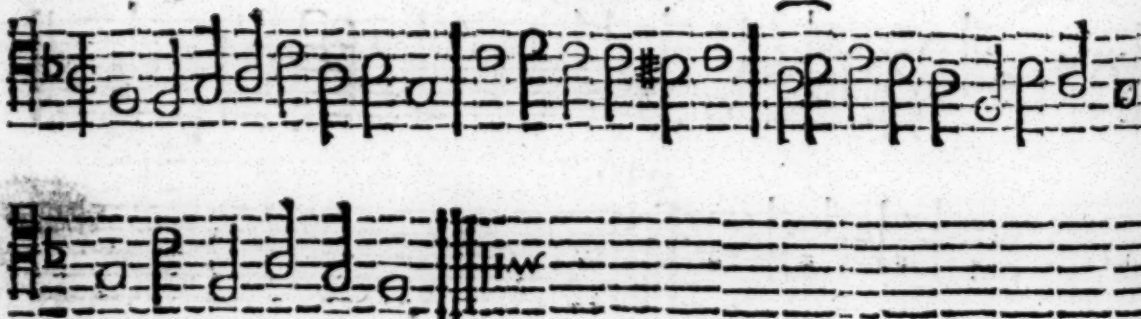
Contra. A 3d.

Psalm 37.



Tenor.

Psalm 37.



Bassus. Unison.

Psalm 37.



Psalm XXXVIII. Proper Tune.

29

Both in the Old and New Version.

Treble. An 8th.



Contra. A 3d.

Psalm 38.



Tenor.

Psalm 38.



Bassus. Unison.

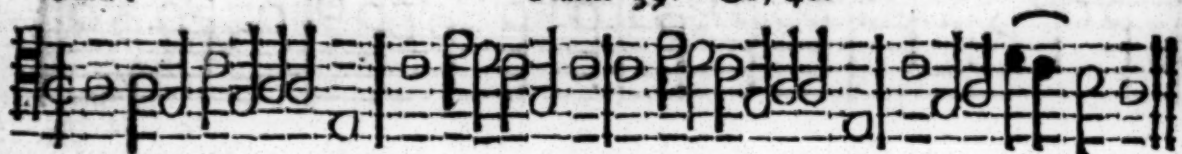
Psalm 38.



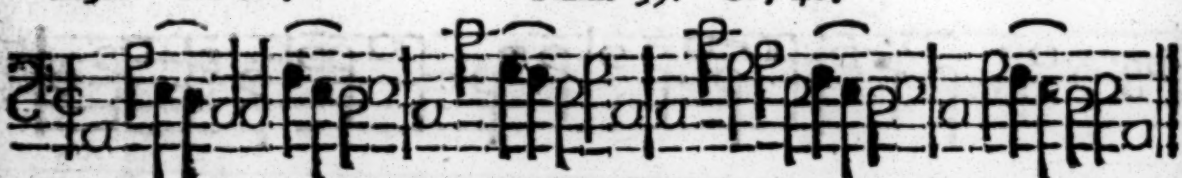
Both in the Old and New Version. Or, to this Hymn.

Contra. A 5th.*Tenor.*

Psalm 39. Or, 40.

*Bassus. An 8th.*

Psalm 39. Or, 40.

*A Funeral Hymn.* HYMN I.

1. **I**Nto the world I've nothing brought,
And nothing can retain;
But as from dust, we came at first,
To dust must turn again.

2. Our life's a journey, Death's our home,
No Wealth, or Strength can save;
Each step we take, more near we make,
The dark and silent grave.

3. Nor is it only Death we dread,
'Tis rather what's behind;
As Death receives, so us it leaves,
And so will Judgment find.

4. Arise ye Dead, to Judgment come,
This sound we all must hear;
But Oh! how then, unrighteous Men,
Will quake for guilt and fear.

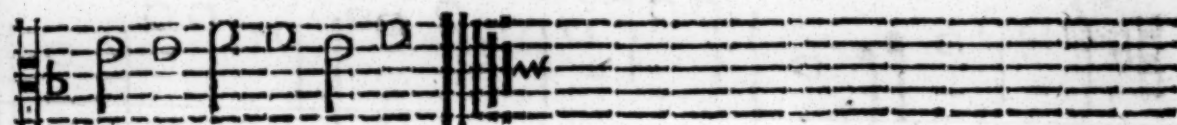
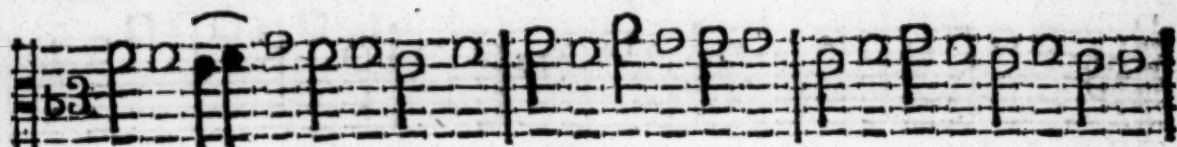
5. While those who Christ's poor Brethren lov'd,
Lift up their heads with joy;
Absolv'd and blest, in Heavenly rest,
Eternity employ.

Psalm XL:

31

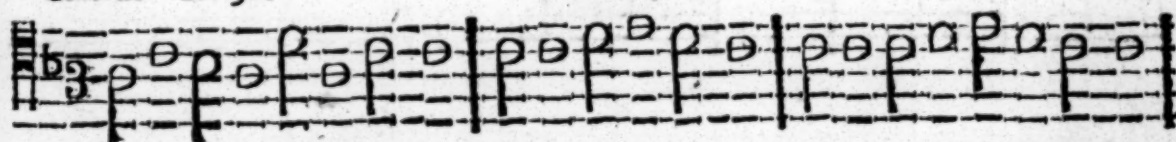
In the Old Version.

Treble. An 8th.



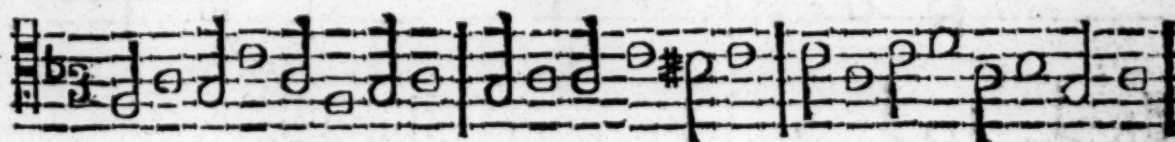
Contra. A 3d.

Psalm 40.



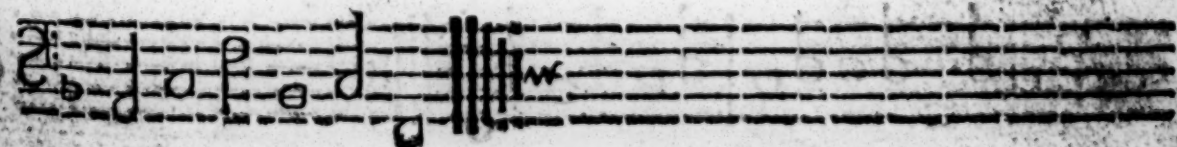
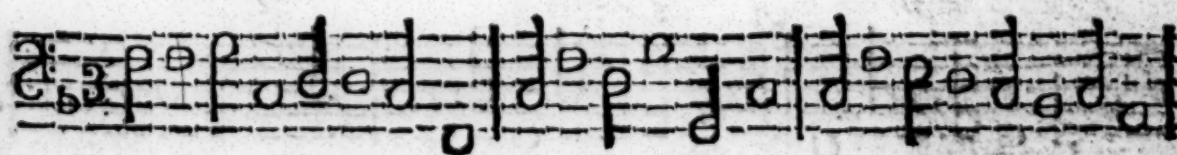
Tenor.

Psalm 40.



Bassus. Unison.

Psalm 40.

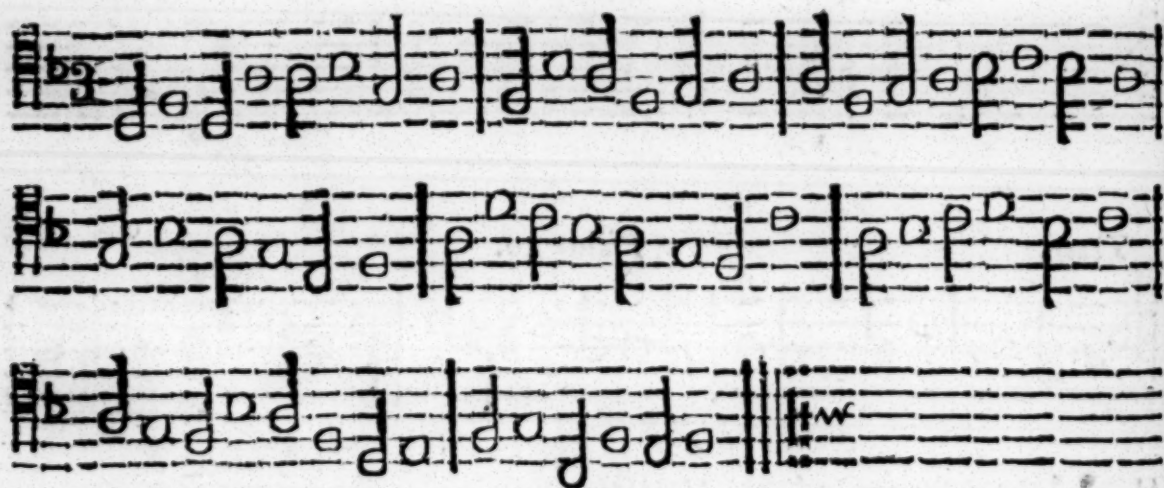


Psalm XLI. Proper Tune.

Both in the Old and New Version.

Contra. An 8th.*Tenor.*

Psalm 41.

*Bassus. Unison.*

Psalm 41.

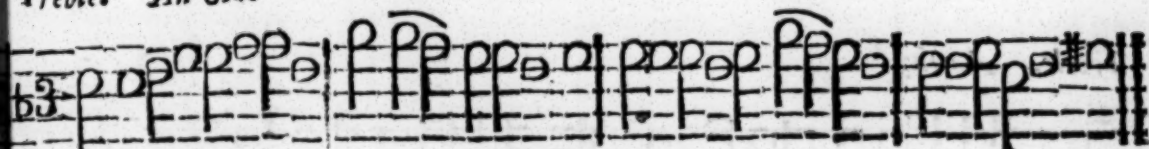


Psalm XLII. *Manchester Tune.*

33

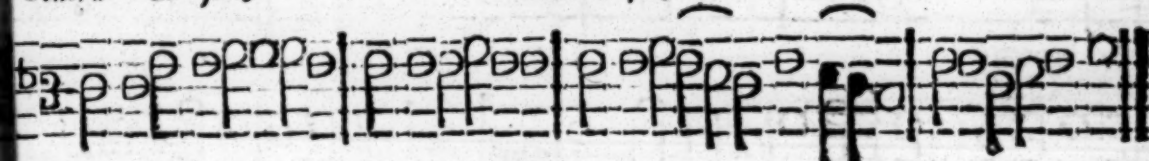
Both in the Old and New Version.

Treble. *An 8th.*



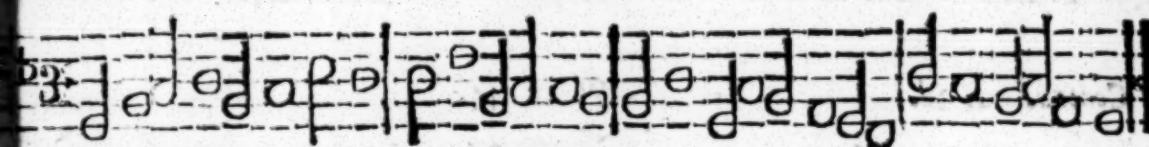
Contra. *A 5th.*

Psalm 42.



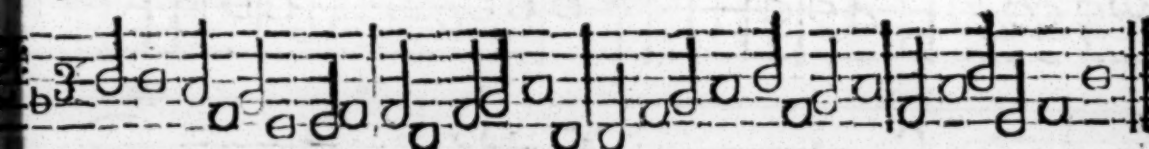
Tenor.

Psalm 42.



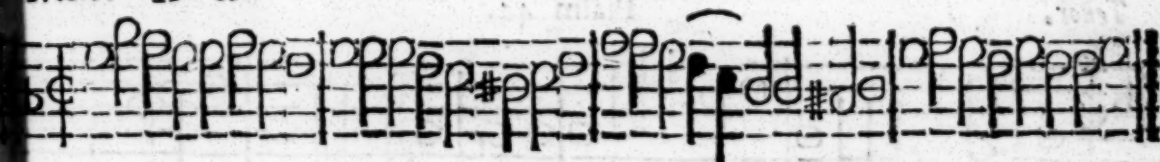
Bassus. Unison.

Psalm 42.



Psalm XLIII. In the New Version. And to the Ten Commandments of the Old Version.

Treble. *An 8th.*



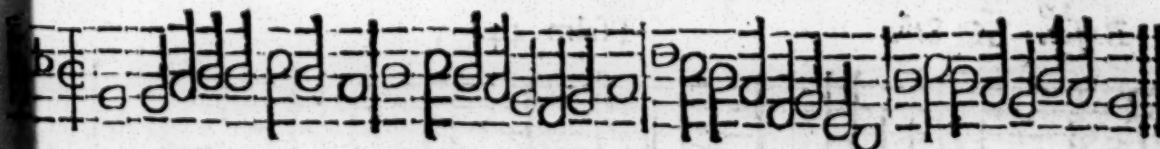
Contra. *A 3d.*

Psalm 43. Or, to the Ten Commandments.



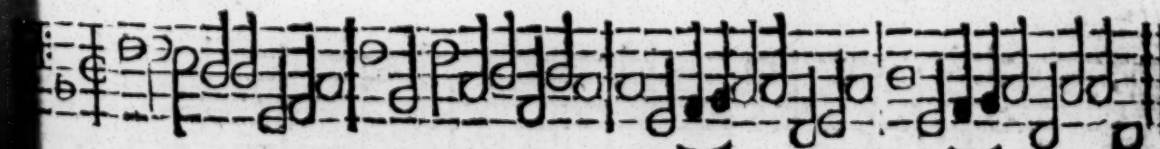
Tenor.

Psalm 43. Or, to the Ten Commandments.



Bassus. Unison.

Psalm 43. Or, to the Ten Commandments.



Psalm XLIV. Proper Tune.

Both in the Old and New Version.

Treble. A 5th.



Contra. A 3d.

Psalm 44.



Tenor.

Psalm 44.



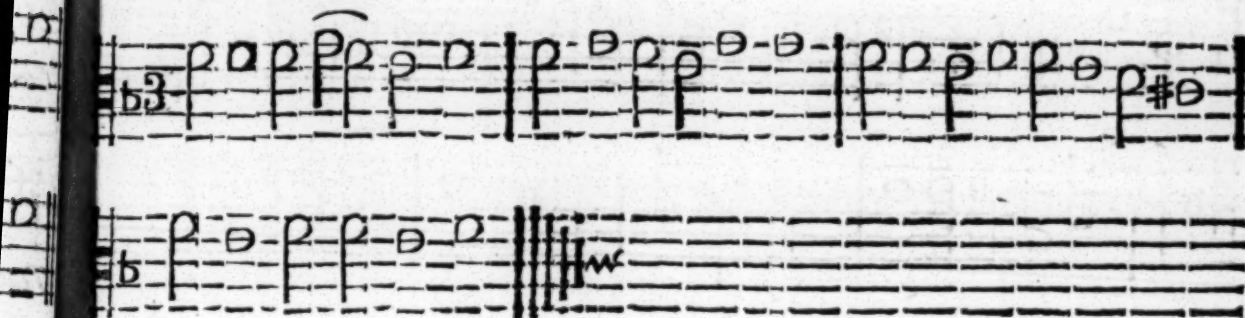
Bassus. An 8th.

Psalm 44.



In the Old Version: Or, the 51 in the New.

Treble. An 8th.



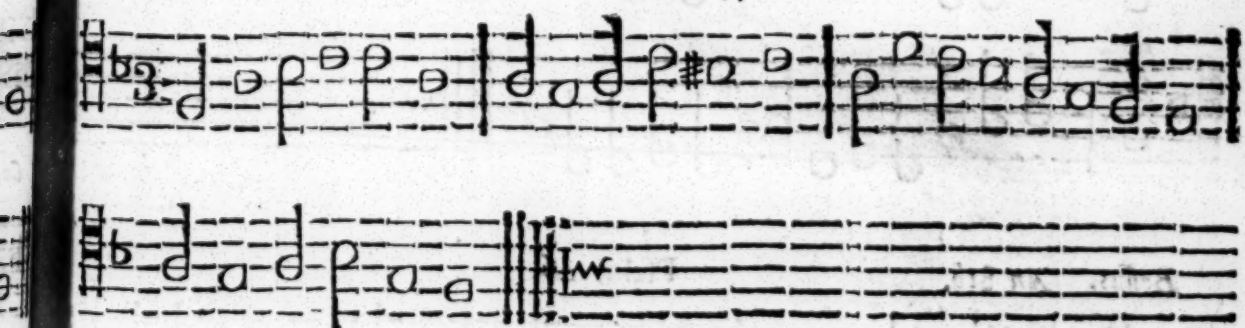
Contra. A 3d.

Psalm 45.



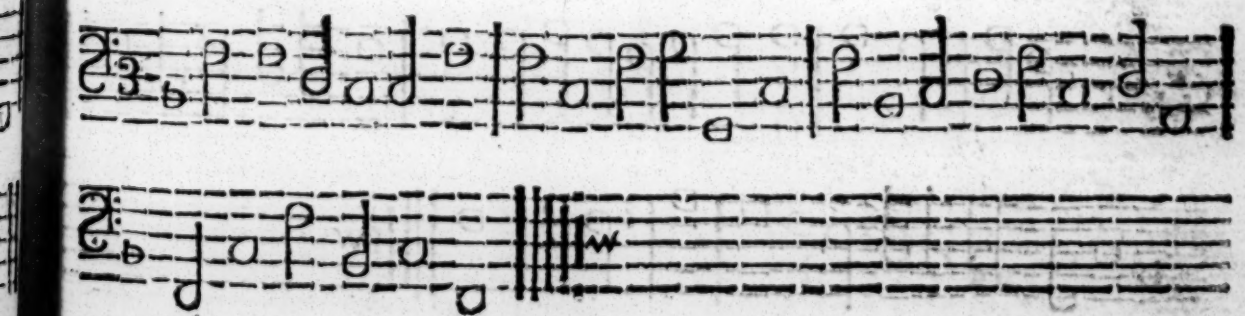
Tenor.

Psalm 45.



Bassus. Unison.

Psalm 45.



Psalm XLVI. Proper Tune.

In the Old Version.

Contra. A 5th.



Tenor.

Psalm 46.



Bassus. An 8th.

Psalm 46.



Psalm XLVII. Proper Tune.

37

In the Old Version.

Treble. An 8th.



Contra. A 3d.

Psalm 47.



Tenor.

Psalm 47.



Bassus. Unison.

Psalm 47.



Both in the Old and New Version.

Treble. An 8th.*Contra. A 3d.*

Psalm 48.

*Tenor.*

Psalm 48.

*Bassus. Unison.*

Psalm 48.



Both in the Old and New Version : Or, to the SONG of
Simeon, call'd *Nunc Dimittis*.

Contra. A 5th.



Tenor.

Psalm 49. Or, to *Nunc Dimittis*.



Bassus. Unison.

Psalm 49. Or, to *Nunc Dimittis*.



Psalm L. Proper Tune.

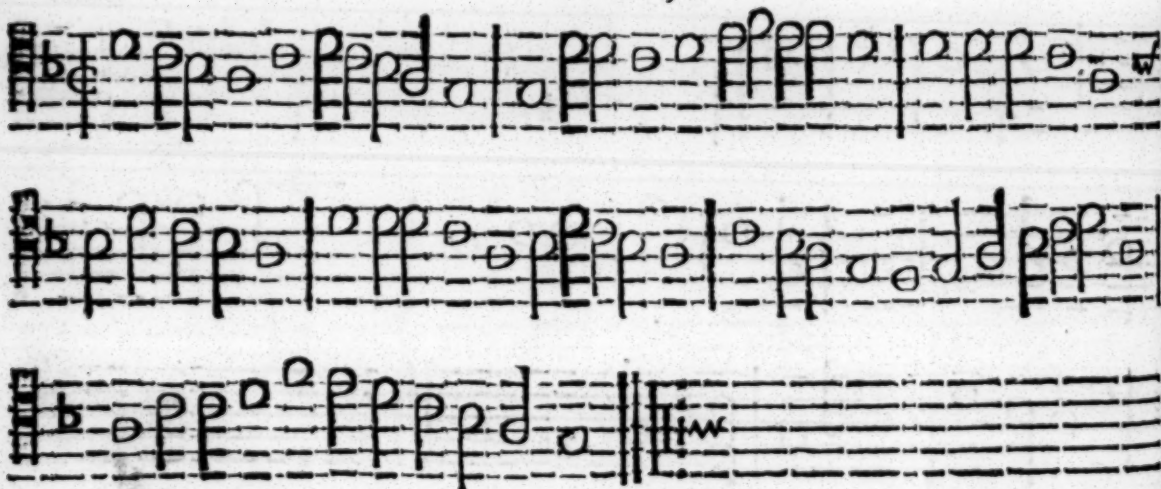
In the Old Version.

Contra. A 3d.



Tenor.

Psalm 50.



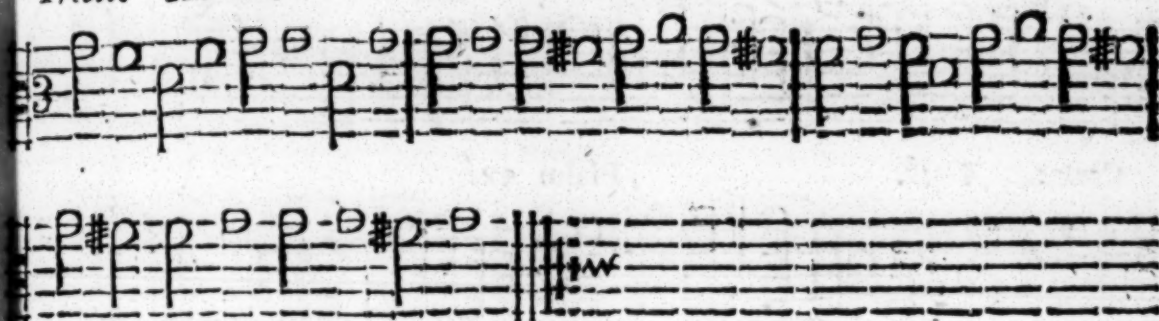
Bassus. An 8th.

Psalm 50.



In the Old : Or, 57, 60, 62, in the New Version.

Treble. An 8th.



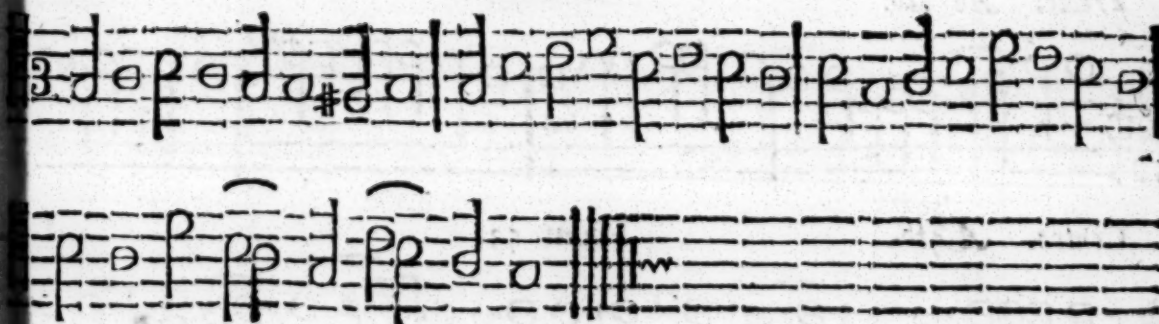
Contra. A 5th.

Psalm 51.



Tenor.

Psalm 51.



Bassus. Unison.

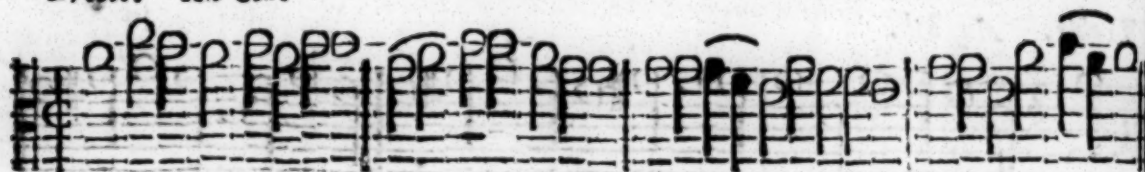
Psalm 51.



Psalm LII. *Litchfield Tune.*

Both in the Old and New Version.

Treble. *An 8th.*



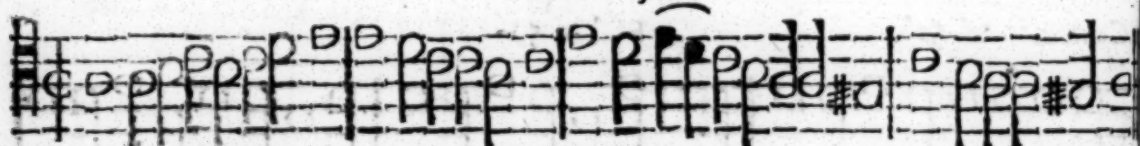
Contra. *A 5th.*

Psalm 52.



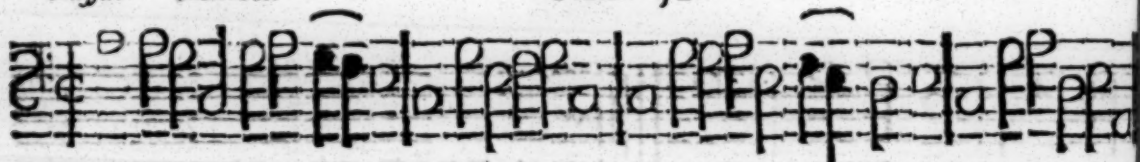
Tenor.

Psalm 52.



Bassus. Unison.

Psalm 52.



Psalm LIII. *Hope Tune.* Both in Old and New Version.

Treble. *An 8th.*



Contra. *A 5th.*

Psalm 53.



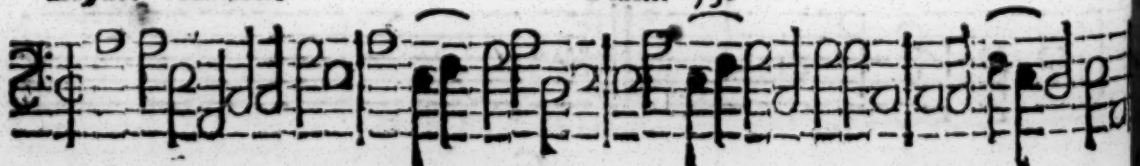
Tenor.

Psalm 53.



Bassus. Unison.

Psalm 53.

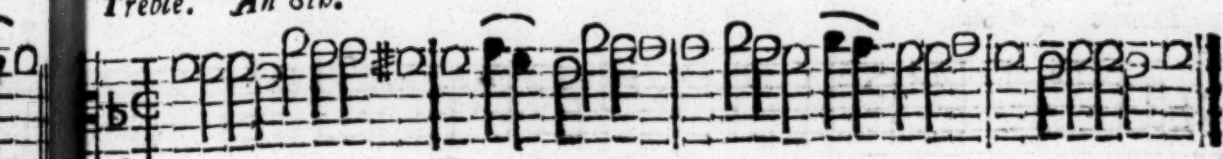


Psalm LIV.

43

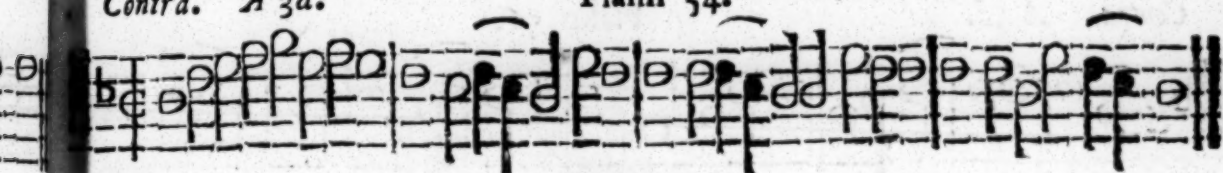
Both in the Old and New Version.

Treble. An 8th.



Contra. A 3d.

Psalm 54.



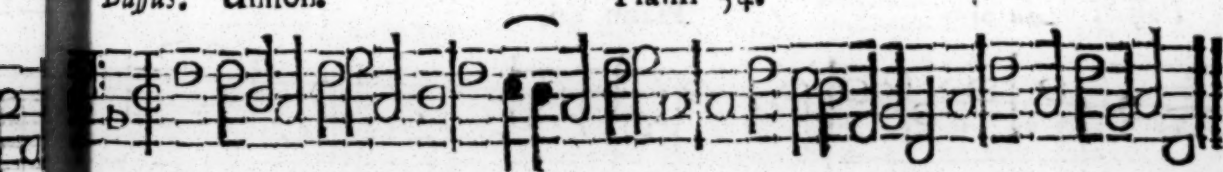
Tenor.

Psalm 54.



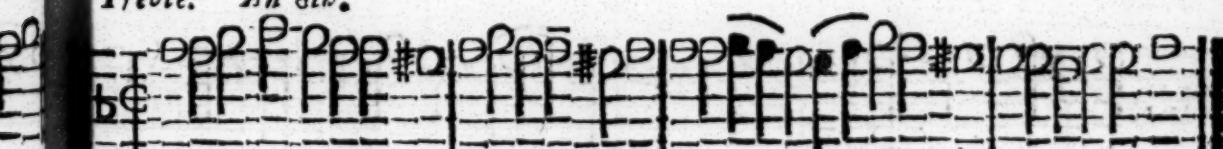
Bassus. Unison.

Psalm 54.



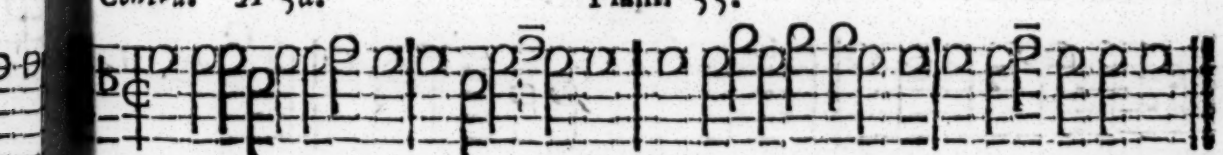
Psalm LV. Both in the Old and New Version.

Treble. An 8th.



Contra. A 5d.

Psalm 55.



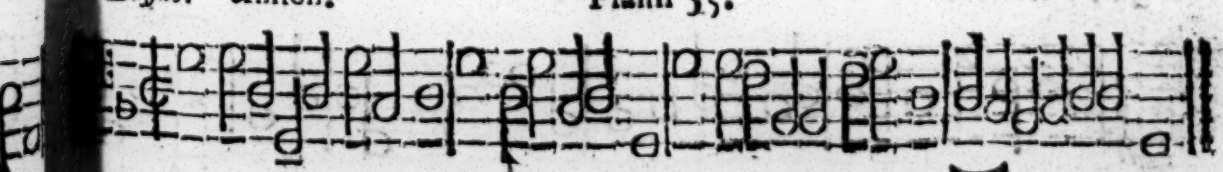
Tenor.

Psalm 55.



Bassus. Unison.

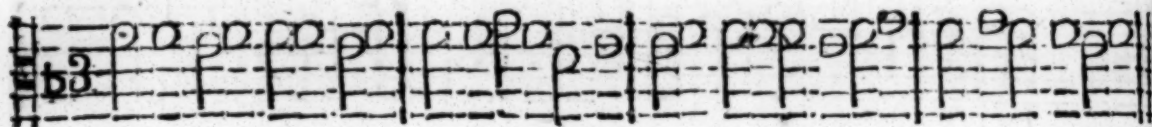
Psalm 55.



Psalm LVI. *Namure Tune.*

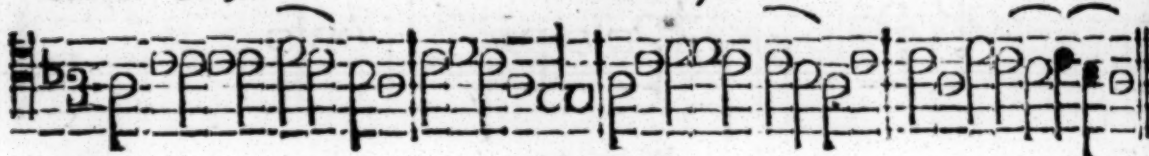
Both in the Old and New Version.

Treble. An 8th.



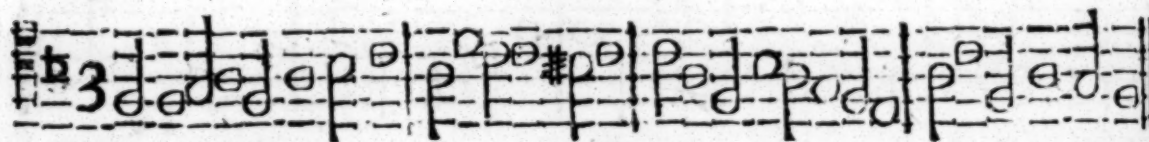
Contra. A 3d.

Psalm 56.



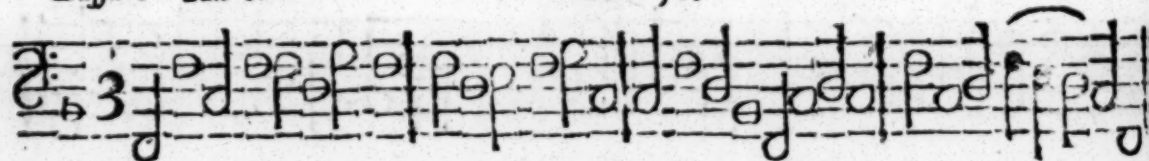
Tenor.

Psalm 56.



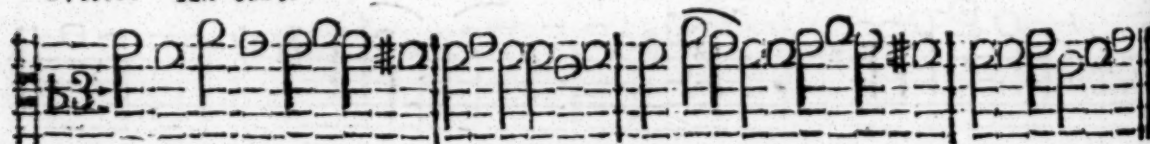
Bassus. An 8th.

Psalm 56.



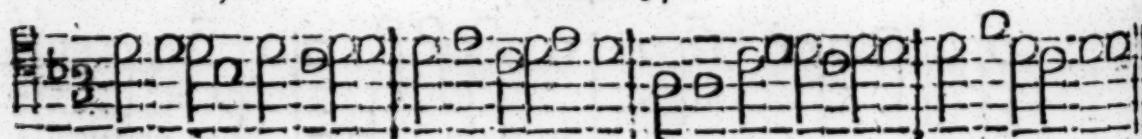
Psalm LVII. *In the Old Version.*

Treble. An 8th.



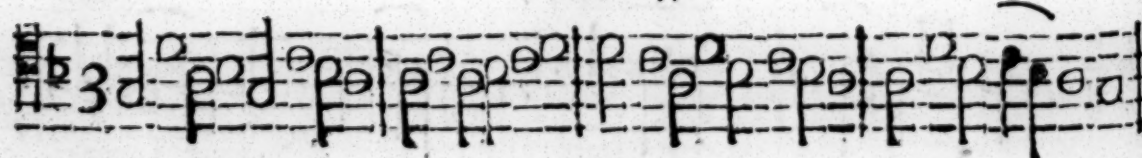
Contra. A 5th.

Psalm 57.



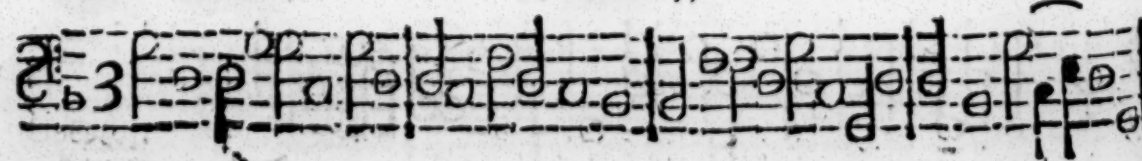
Tenor.

Psalm 57.



Bassus. Unison.

Psalm 57.



Psalm LVIII. Proper Tune..

45

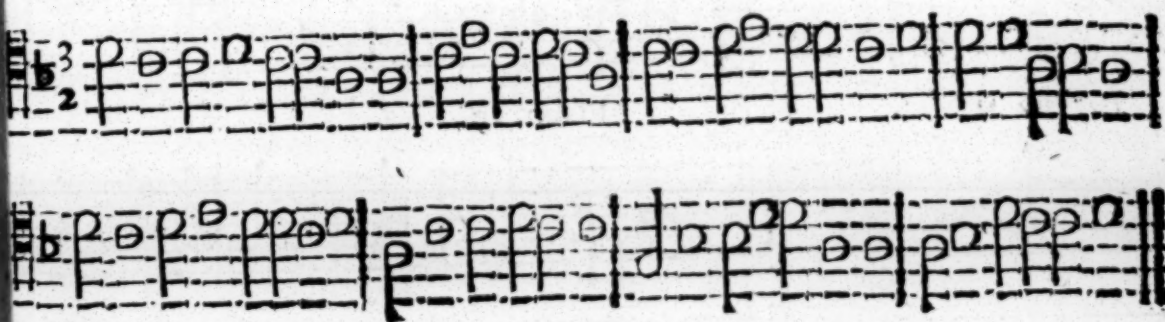
Both in the Old and New Version.

Treble. *A 10th.*



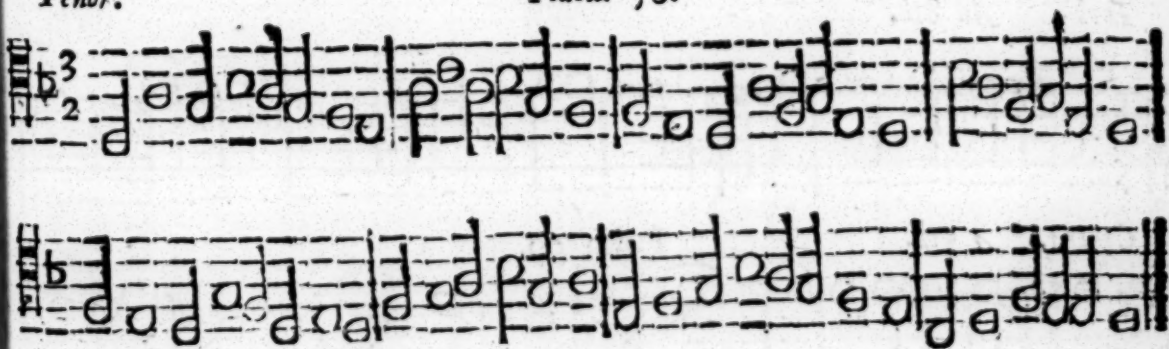
Contra. *An 8th.*

Psalm 58.



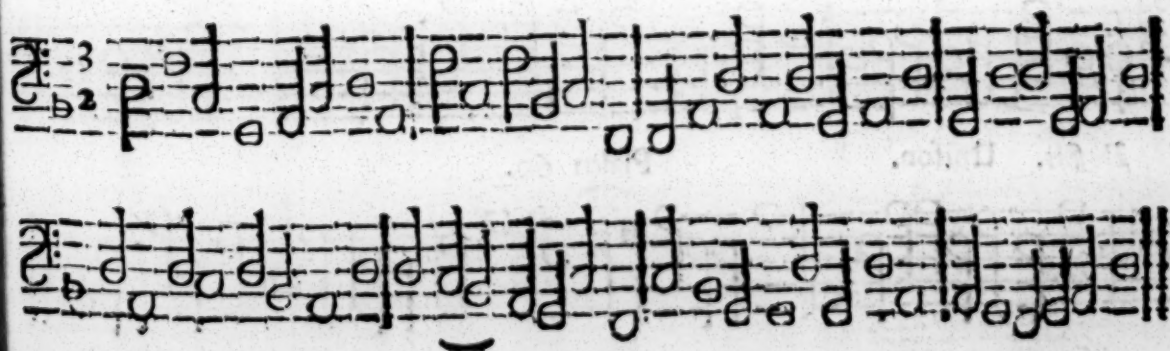
Tenor.

Psalm 58.



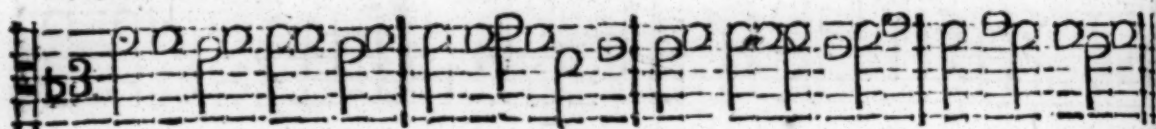
Bassus. Unison.

Psalm 58.

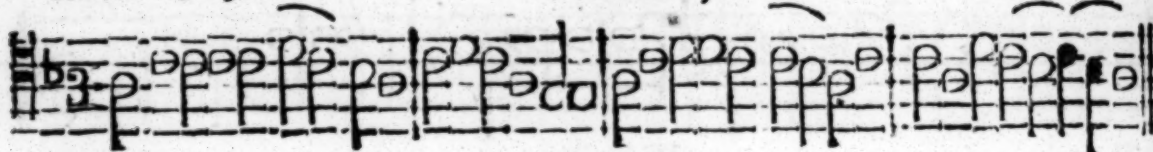


Psalm LVI. *Namure Tune.*

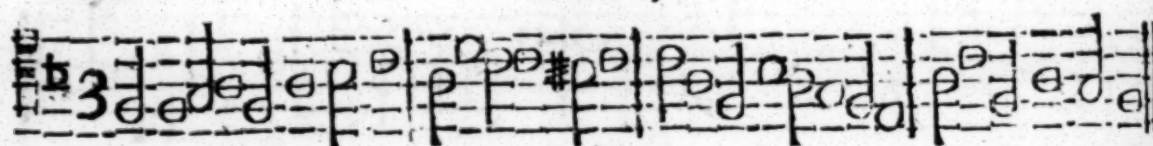
Both in the Old and New Version.

Treble. An 8th.*Contra. A 3d.*

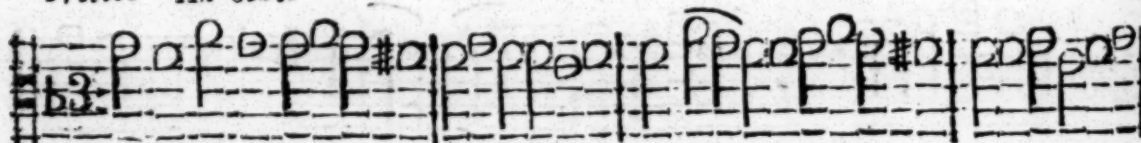
Psalm 56.

*Tenor.*

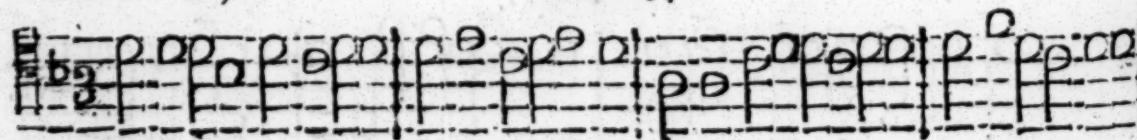
Psalm 56.

*Bassus. An 8th.*

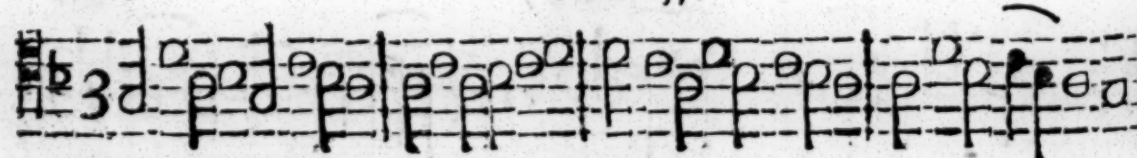
Psalm 56.

Psalm LVII. *In the Old Version.**Treble. An 8th.**Contra. A 5th.*

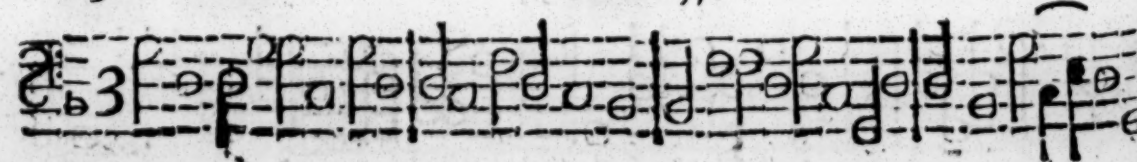
Psalm 57.

*Tenor.*

Psalm 57.

*Bassus. Unison.*

Psalm 57.



Psalm LVIII. Proper Tune..

45

Both in the Old and New Version.

Treble. A 10th.



Contra. An 8th.

Psalm 58.



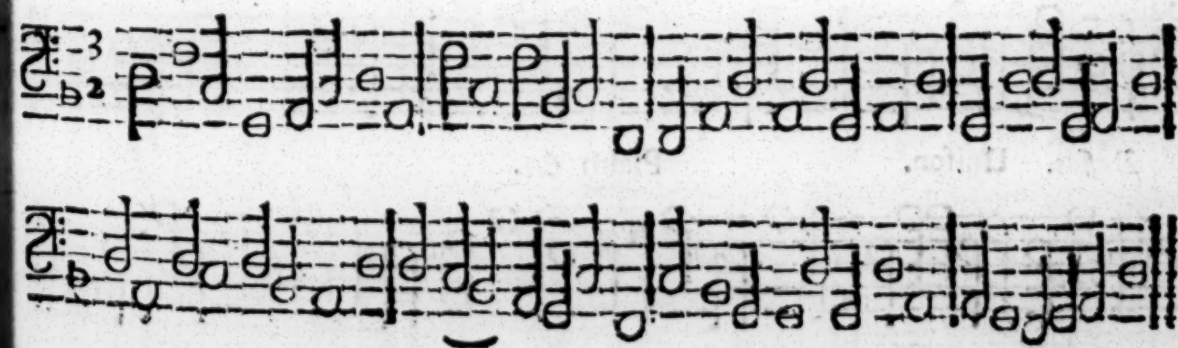
Tenor.

Psalm 58.



Bassus. Unison.

Psalm 58.

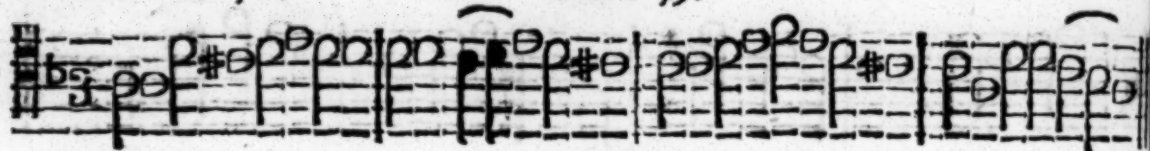


Psalm LIX. *Worcester Tune.*

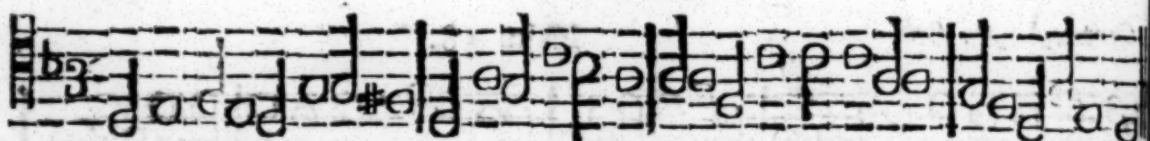
Both in the Old and New Version.

Treble. An 8th.*Contra. A 5th.*

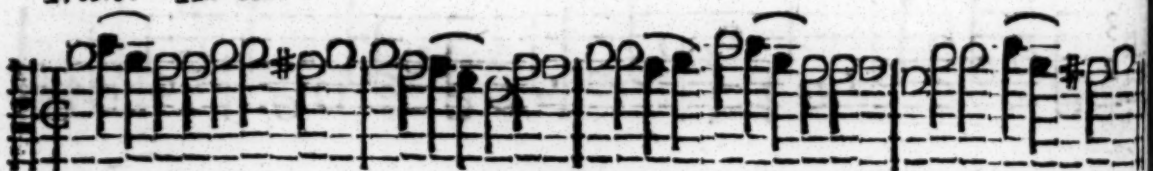
Psalm 59.

*Tenor.*

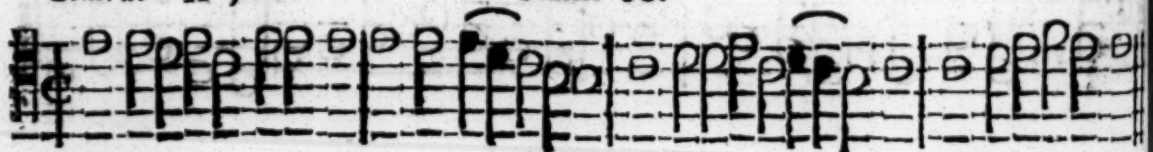
Psalm 59.

*Bassus. Unison.*

Psalm 59.

Psalm LX. *Bristol Tune.* In the Old Version.*Treble. An 8th.**Contra. A 5th.*

Psalm 60.

*Tenor.*

Psalm 60.

*Bassus. Unison.*

Psalm 60.



Psalm LXI. Proper Tune.

47

In the Old Version.

Treble. An 8th.



Contra. A 5th.

Psalm 61.



Tenor.

Psalm 61.



Bassus. Unison.

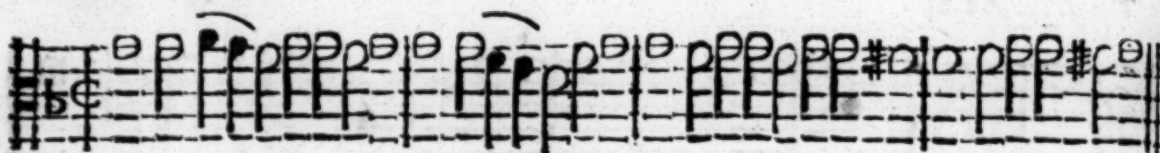
Psalm 61.



Psalm LXII. Eglington Tune.

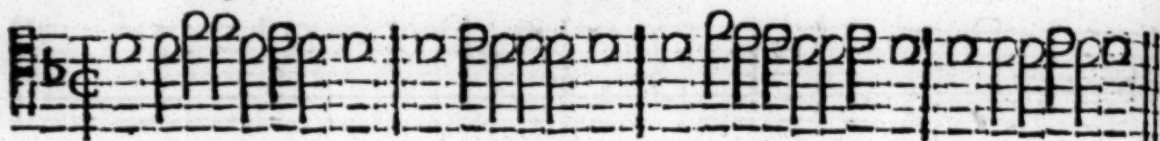
In Old Version.

Treble. An 8th.



Contra. A 5th.

Psalm 62.



Tenor.

Psalm 62.



Bassus. Unison.

Psalm 62.



Psalm LXIII. Martyr's Tune. In the Old Version.

Contra. A 5th.



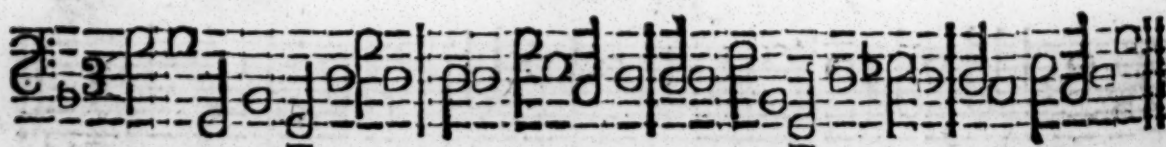
Tenor.

Psalm 63.



Bassus. Unison.

Psalm 63.



Psalm LXIV. St. James's Tune.

49

Both in the Old and New Version.

Contra. An 8th.



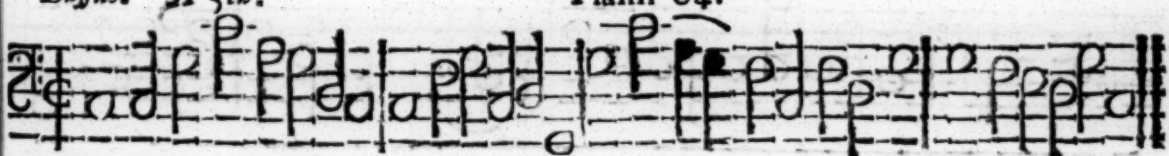
Tenor.

Psalm 64.



Bassus. A 5th.

Psalm 64.



Psalm LXV. And to 68, 70, in the New Version.

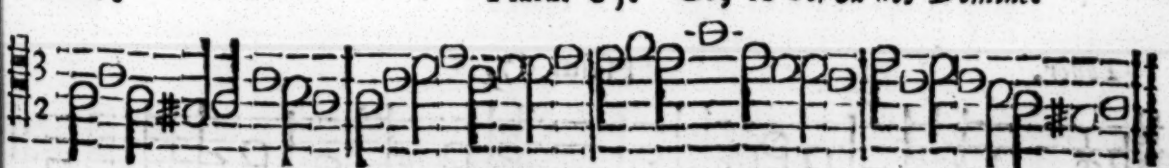
Or, *Serva nos Domine* in the Old Version.

Contra. A 3d.



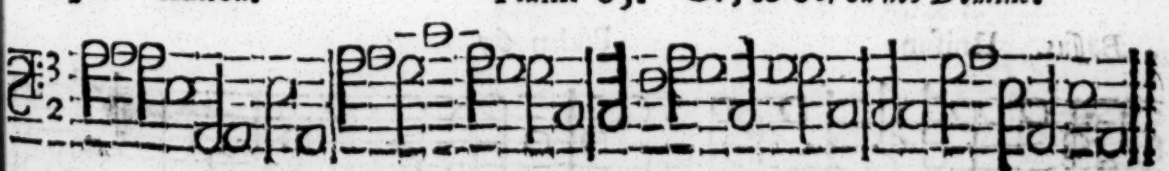
Tenor.

Psalm 65. Or, to *Serva nos Domine*.



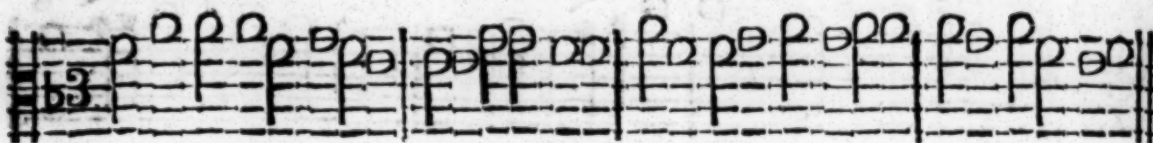
Bassus. Unison.

Psalm 65. Or, to *Serva nos Domine*.

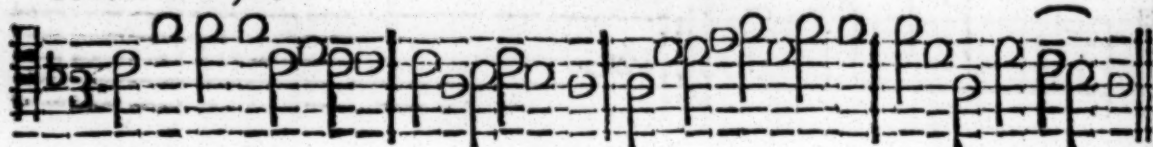


Psalm LXVI. *Sheffield Tune.*

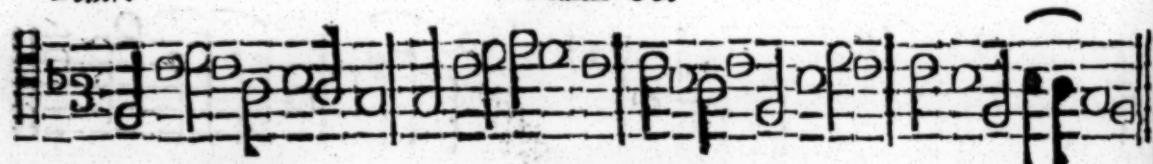
Both in the Old and New Version.

Treble. An 8th.*Contra. A 5th.*

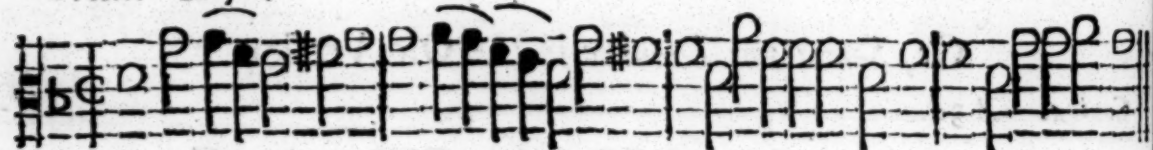
Psalm 66.

*Tenor.*

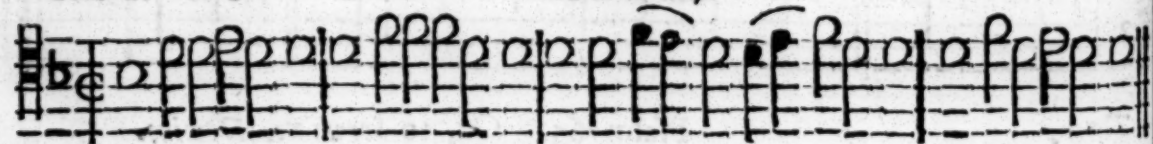
Psalm 66.

*Bassus. Unison.*

Psalm 66.

Psalm LXVII. *Southwell Tune.* Both in the Old and New Ver.*Treble. A 5th.**Contra. A 3d.*

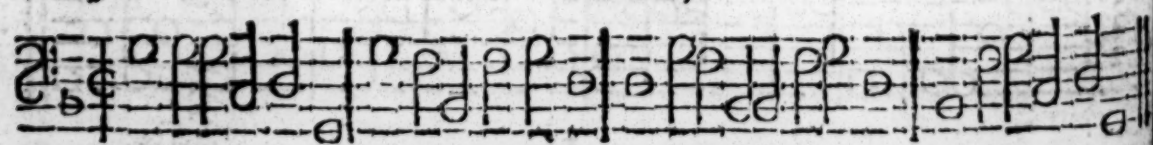
Psalm 67.

*Tenor.*

Psalm 67.

*Bassus. Unison.*

Psalm 67.



Psalm LXVIII. Proper Tune.

51

In the Old Version.

Treble. An 8th.



Contra. A 3d.

Psalm 68.



Tenor.

Psalm 68.

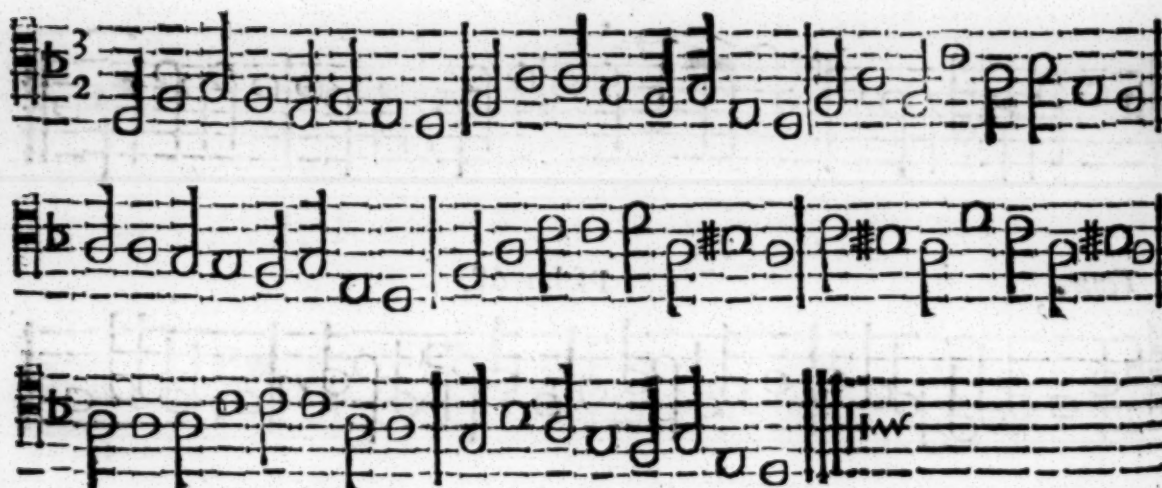
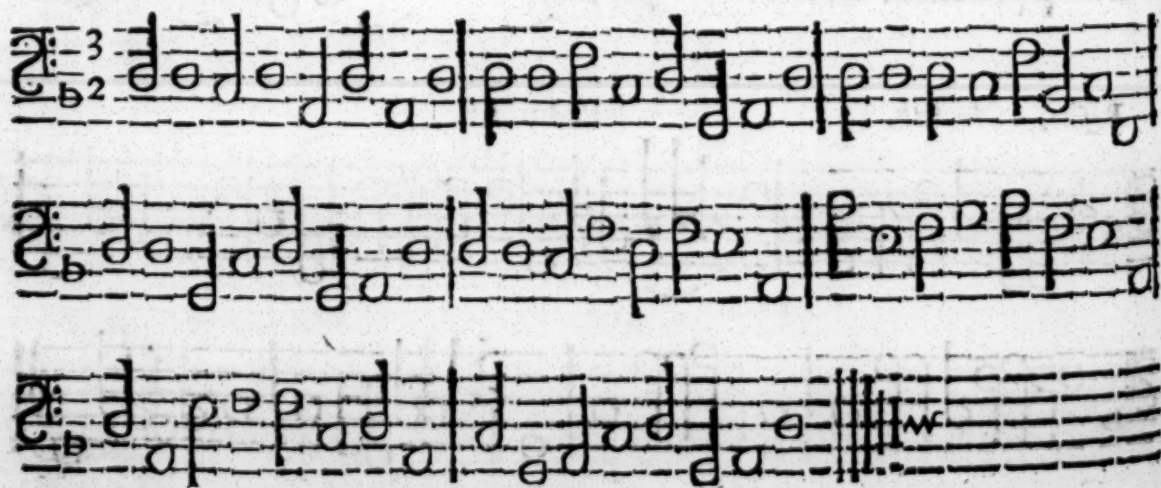


Bassus. An 8th.

Psalm 68.

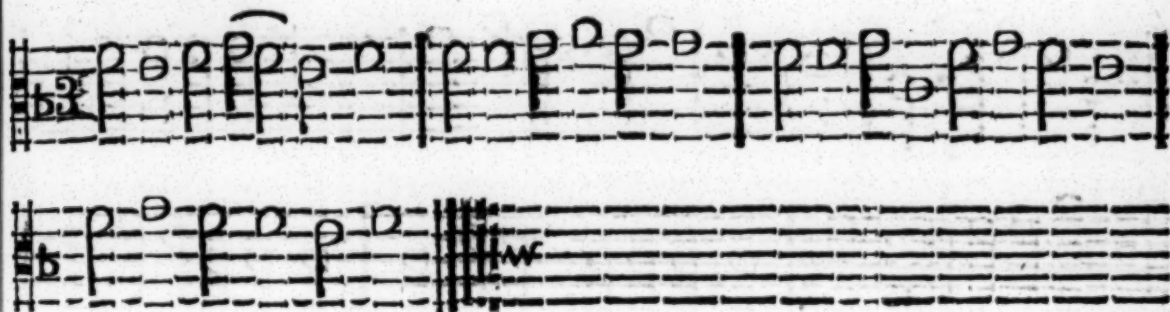


Psalm LXIX. Proper Tune.

In the New Version: Or, to the *Lamentation*.*Contra. A 5th.**Tenor.*Psalm 69. Or, to the *Lamentation*.*Bassus. Unison.*Psalm 69. Or, to the *Lamentation*.

In the Old Version: Or, 142, in the New.

Treble. An 8th.



Contra. A 3d.

Psalm 70.



Tenor.

Psalm 70.



Bassus. An 8th.

Psalm 70.



Psalm LXXI. Proper Tune.

Both in the Old and New Version.

Contra. An 8th.



Tenor.

Psalm 71.



Bassus. Unison.

Psalm 71.

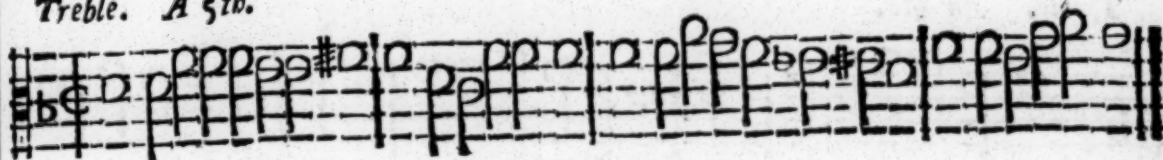


Psalm LXXII. Windsor Tune.

55

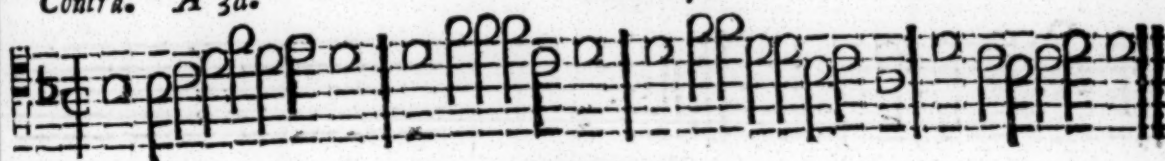
Both in the Old and New Version.

Treble. A 5th.



Contra. A 3d.

Psalm 72.



Tenor.

Psalm 72.



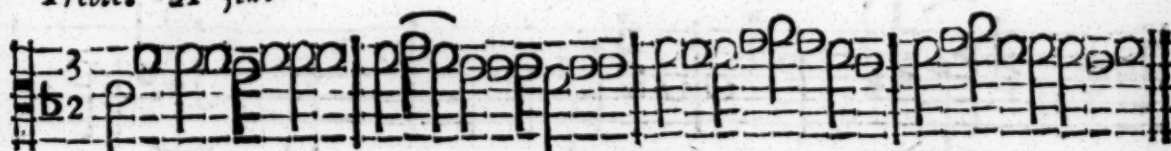
Bassus. Unison.

Psalm 72.



Psalm LXXIII. Or, 80, 88, 93, 95, 97, in the New Version.

Treble. A 5th.



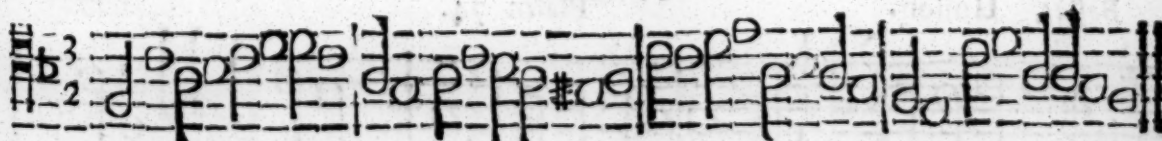
Contra. A 3d.

Psalm 73.



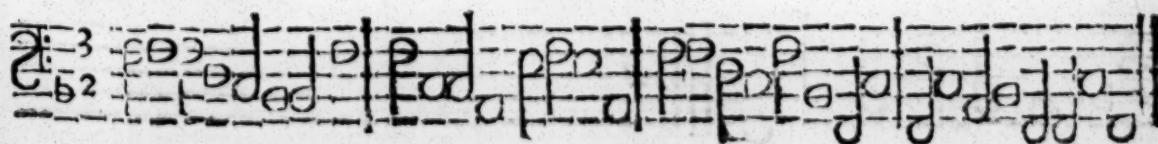
Tenor.

Psalm 73.



Bassus. Unison.

Psalm 73.



Both in the Old and New Version.

Treble. An 8th.



Contra. A 5th.

Psalm 74.



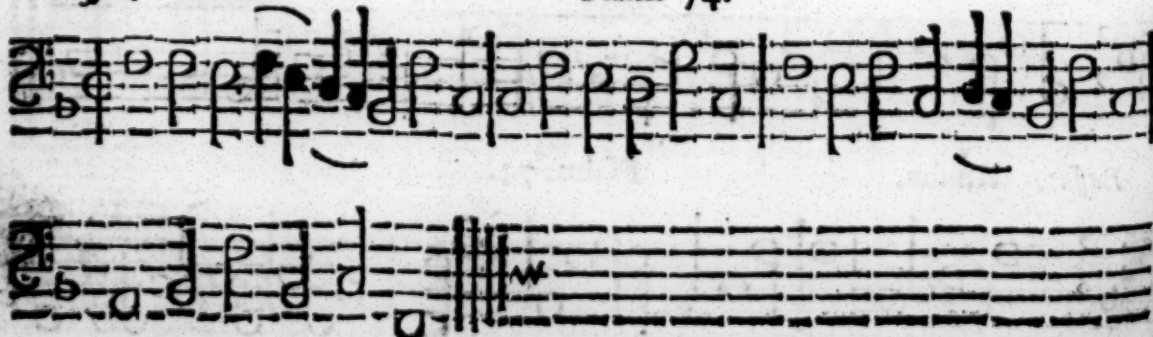
Tenor.

Psalm 74.



Bassus. Unison.

Psalm 74.



Psalm LXXV.

57

Both in the Old and New Version.

Treble. A 5th.



Contra. A 3d.

Psalm 75.



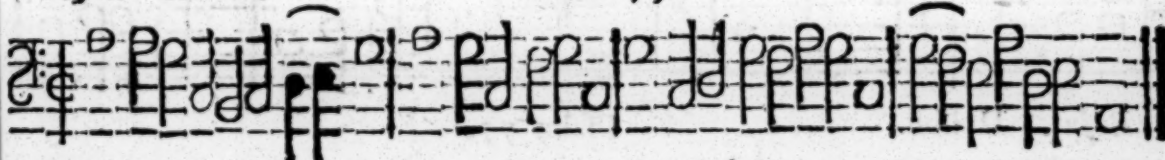
Tenor.

Psalm 75.



Bassus. Unison.

Psalm 75.



Psalm LXXVI. In the Old Version.

Treble. An 8th.



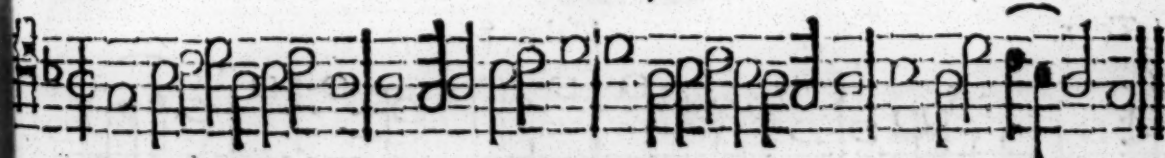
Contra. A 5th.

Psalm 75.



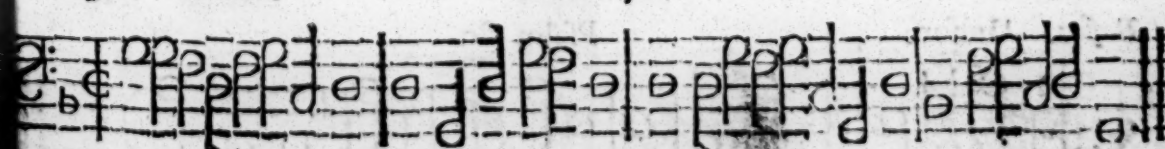
Tenor.

Psalm 76.



Bassus. Unison.

Psalm 76.



Psalm LXXVII. Proper Tune.

Both in the Old and New Version.

Contra. A 5th.*Tenor.*

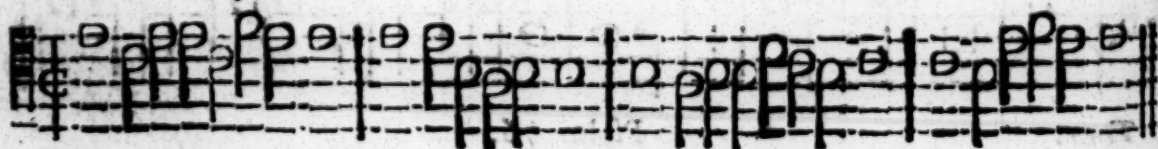
Psalm 77.

*Bassus. Unison.*

Psalm 77.



Psalm LXXVIII. Chester Tune. Both in Old and New Ver.

Contra. A 5th.*Tenor.*

Psalm 80.

*Bassus. Unison.*

Psalm 80.



Both in the Old and New Version.

Contra. A 4th.



Tenor.

Psalm 79.



Bassus. A 5th.

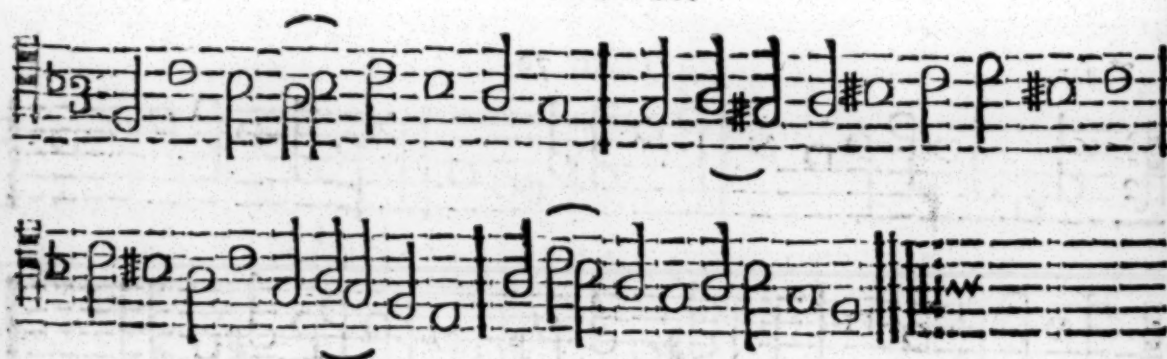
Psalm 79.



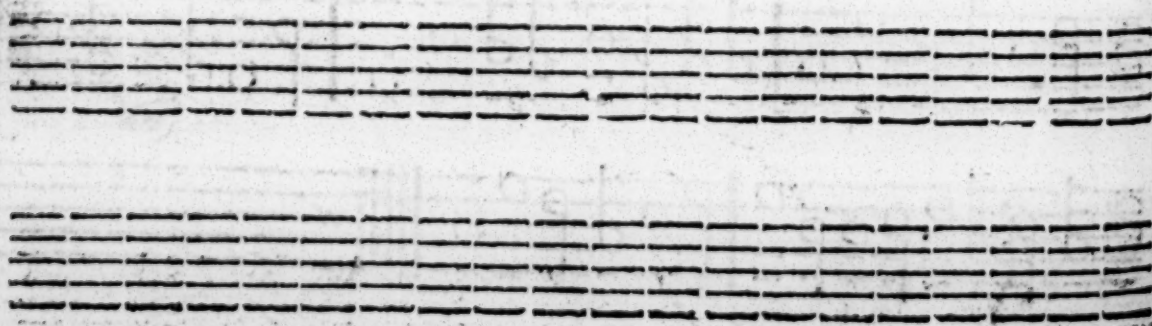
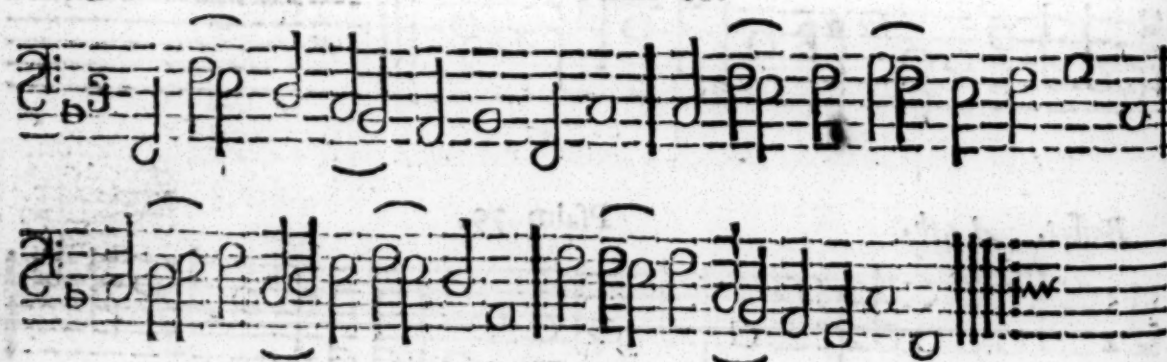
In the New Version.

Contra. A 5th.*Tenor.*

Psalm 80.

*Bassus. An 8th.*

Psalm 80.



Psalm LXXXI. Proper Tune.

61

Both in the Old and New Version.

Treble. An 8th.



Contra. A 5th.

Psalm 81.



Tenor.

Psalm 81.



Bassus. Unison.

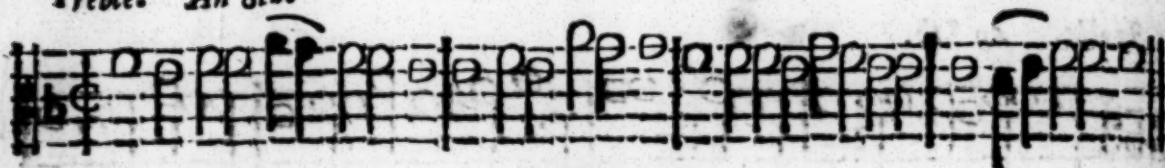
Psalm 81.



Psalm LXXXII.

Both in the Old and New Version.

Treble. An 8th.



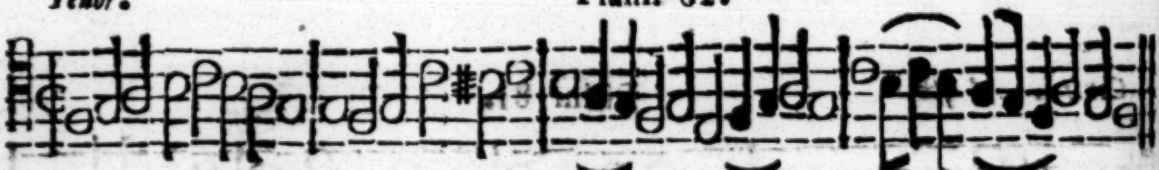
Contra. A 3d.

Psalm 82.



Tenor.

Psalm 82.



Bassus An 8th.

Psalm 82.



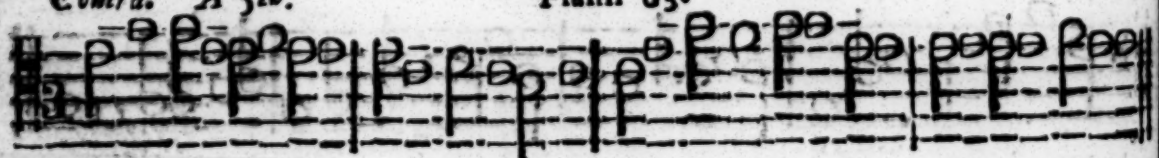
Psalm LXXXIII. Both in the Old and New Version.

Treble. An 8th.



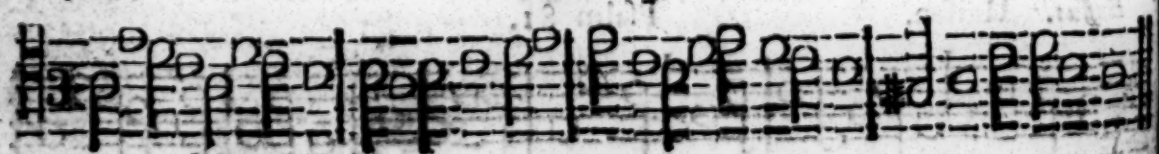
Contra. A 5th.

Psalm 83.



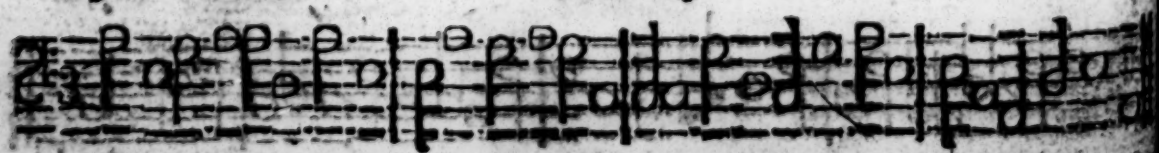
Tenor.

Psalm 83.



Bassus. Unison.

Psalm 83.



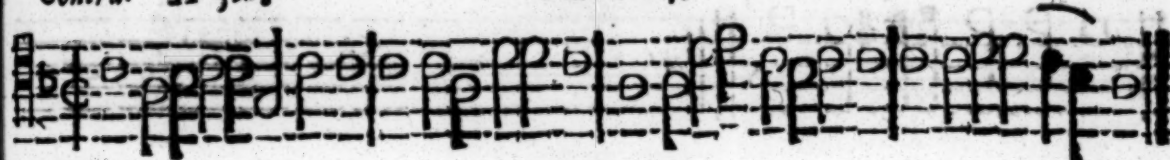
Both in the Old and New Version : Or, to this HYMN.

Treble. *An 8th.* Or, 75, 79, 83, 130, 139, 144, in the Old.



Contra. *A 5th.*

Psalm 84.



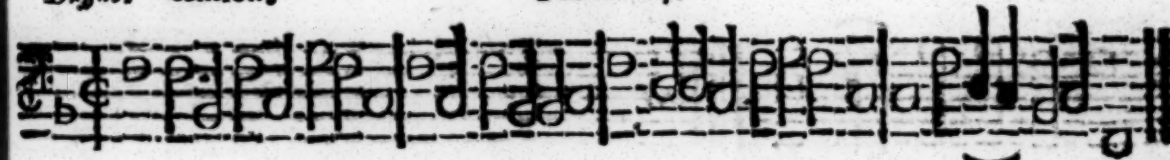
Tenor.

Psalm 84.



Bassus. Unison.

Psalm 84.



A Funeral Hymn. HYMN II.

THe Resurrection and the Life,
Am I, saith Christ, our head ;
Whoe'er he be, believes in me,
Shall live tho' he were dead.

2. And whosoever truly lives,
Whoe'er believes in me ;
Shall never die Eternally,
No second Death shall see.

3. I know that my Redeemer lives,
And at the latter day
On Earth shall stand, whose dread command,
Both Earth and Heav'n obey.

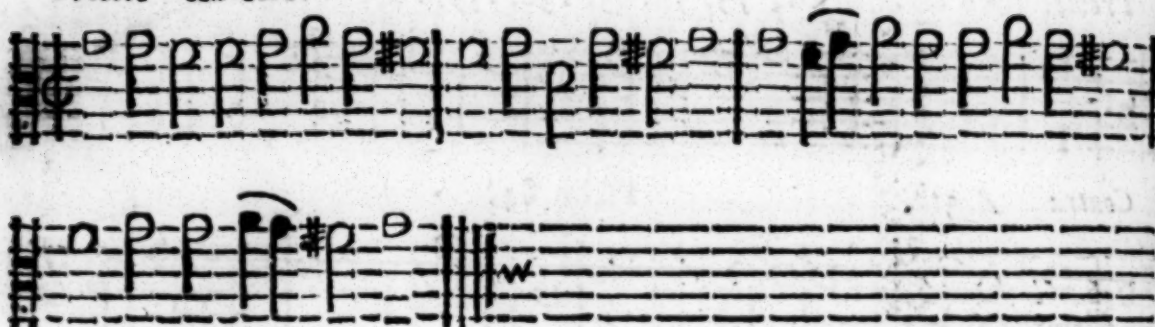
4. And tho' this husk the Worms destroy,
A Seed shall still remain ;
My flesh restor'd, shall see the Lord,
And never die again.

5. Yes, I my self, O joyful sight !
(I still the same shall be.)
Shall with these Eyes, when I arise,
My dear Redeemer see.

6. Death ! where is now thy dreadful sting ?
Christ shall the conquest give :
My Reins consum'd shall be resum'd ;
And these dry bones shall live.

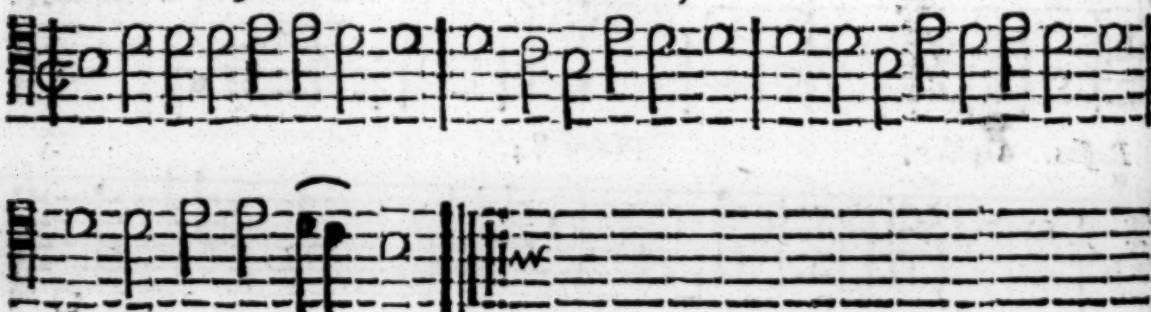
Both in the Old and New Version.

Treble. An 8th.



Contra. A 3d.

Psalm 85.



Tenor.

Psalm 85.



Bassus. An 8th.

Psalm 85.

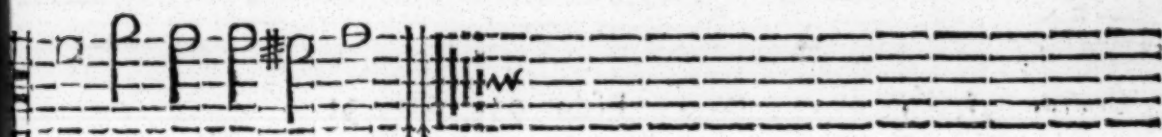


Psalm XCII. *Cranfield Tune.*

65

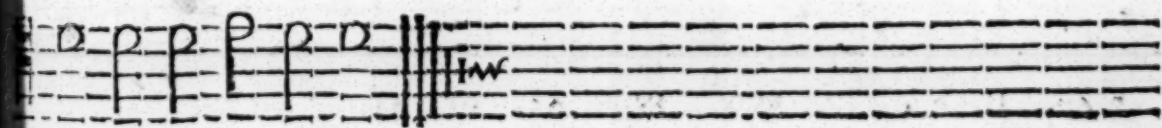
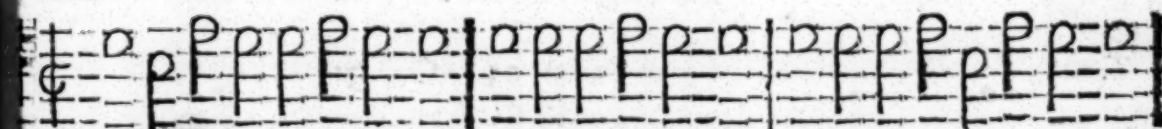
Both in the Old and New Version.

Treble. An 8th.



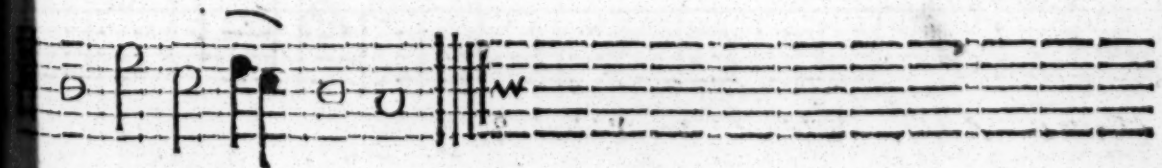
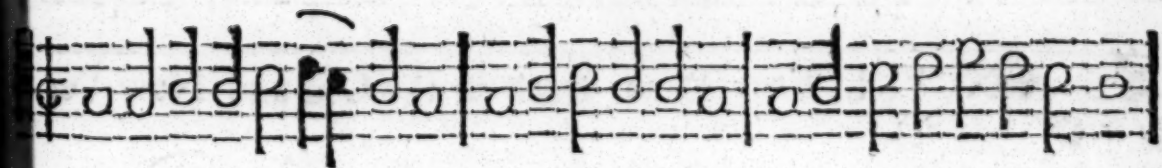
Contra. A 5th.

Psalm 92.



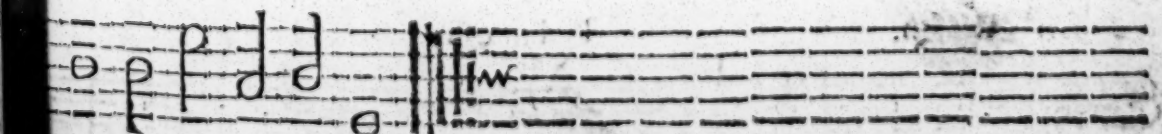
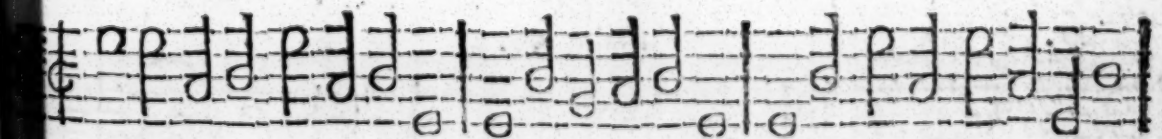
Tenor.

Psalm 92.



Bassus. Unison.

Pſalm 92.



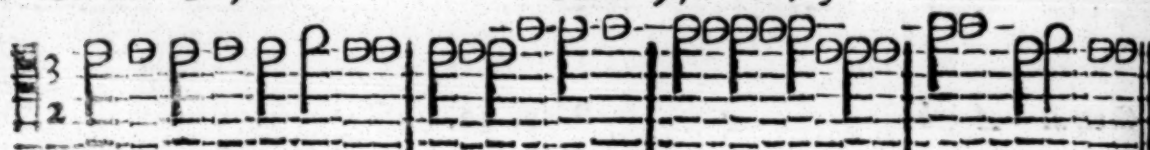
Psalm XCV. In the Old Version.

Treble. An 8th.



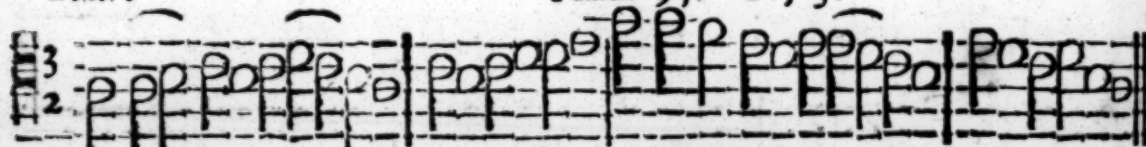
Contra. A 5th.

Psalm 95. Or, 31.



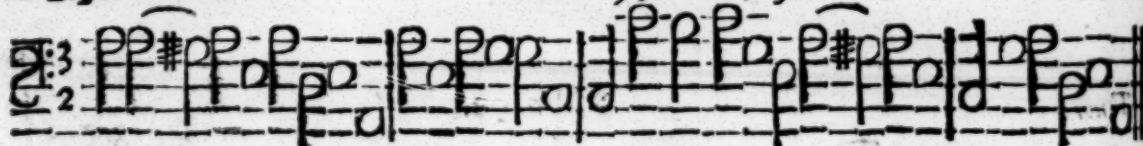
Tenor.

Psalm 95. Or, 31



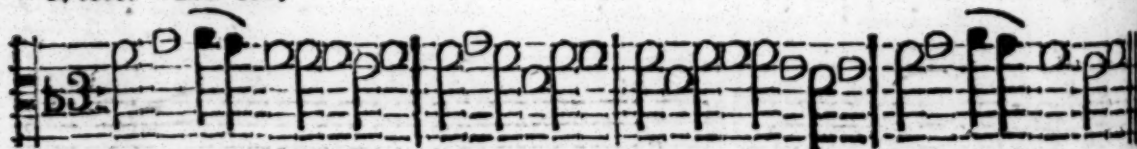
Bassus. Unison.

Psalm 95. Or, 31.



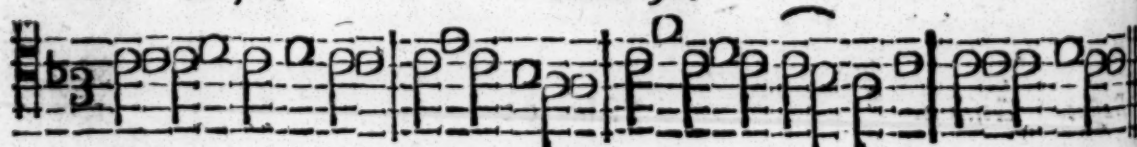
Psalm XCVIII. Emly Tune. Both in the Old and New Ver.

Treble. An 8th.



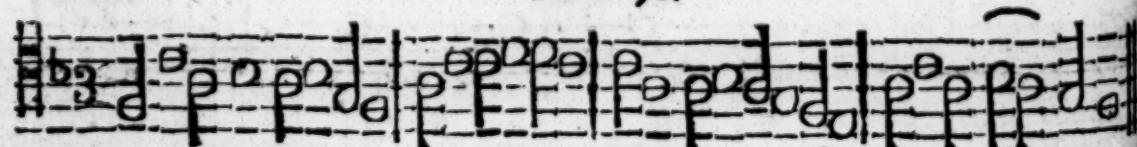
Contra. A 5th.

Psalm 98.



Tenor.

Psalm 98.



Bassus. Unison.

Psalm 98.

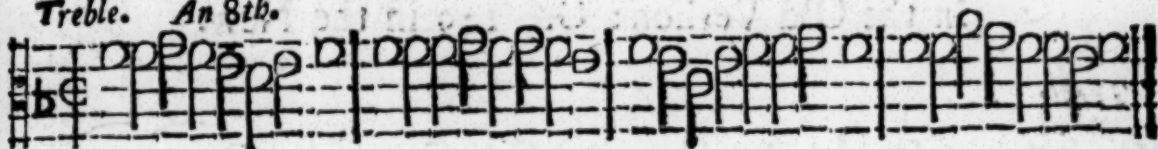


Psalm C. Both in Old and New Version.

67

And the 101, 103, 104, 106, 107, 111, 112, in the New Version.

Treble. An 8th.



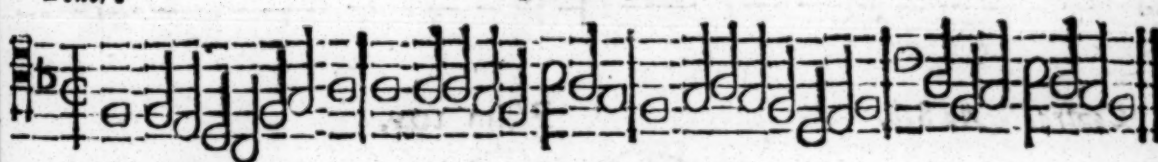
Contra. A 3d.

Psalm 100.



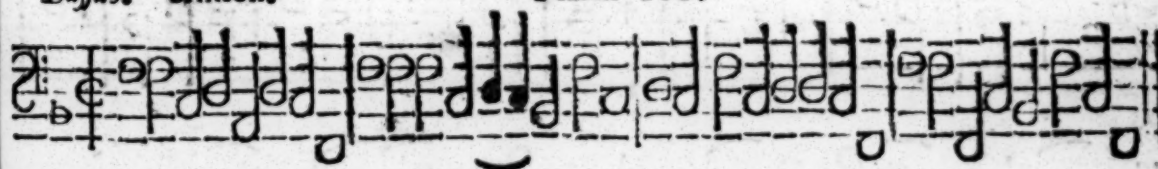
Tenor.

Psalm 100.



Bassus. Unison.

Psalm 100.



Psalm CII. Both in the Old and New Version.

Treble. An 8th.



Contra. A 3d.

Psalm 102.



Tenor.

Psalm 102.



Bassus. Unison.

Psalm 102.



Psalm CIV. Proper Tune.

In the Old Version: Or, 149 in the New.

Treble.*Contra. An 8th.*

Psalm 104.

*Tenor.*

Psalm 104.

*Bassus. A 5th.*

Psalm 104.



Psalm CVIII. Proper Tune.

69

Both in the Old and New Version.

Treble. An 8th.



Contra. A 5th.

Psalm 108.



Tenor.

Psalm 108.



Bassus. Unison.

Psalm 108.



Both in the Old and New Version : Or 76, 87, 91, 110.

Tenor.*Medius. A 3d.*

Psalm 113.

*Bassus. Unison.*

Psalm 113.

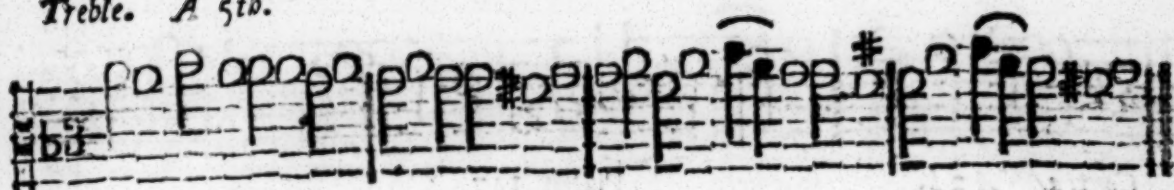


Psalm CXIV. *Chesterfield* Tune.

71

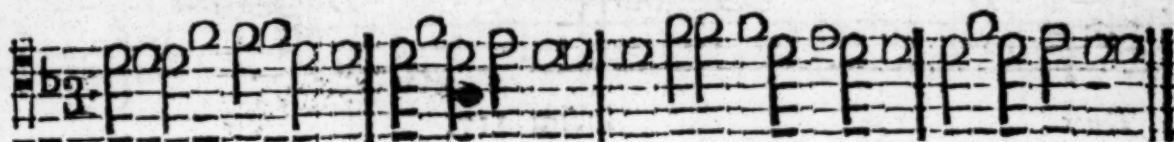
In the Old Version: Or, 127, in the New.

Treble. *A 5th.*



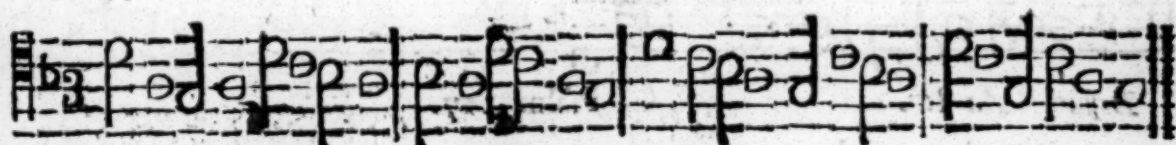
Contra. Unison.

Psalm 114.



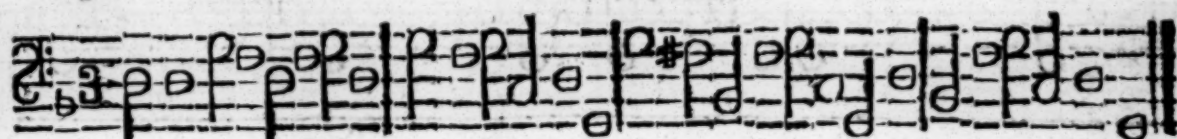
Tenor.

Psalm 114.



Bassus. *An 8th.*

Psalm 114.



Psalm CXV. *Westminster* Tune: Or, 40 in both Versions.

Treble. *A 5th.*



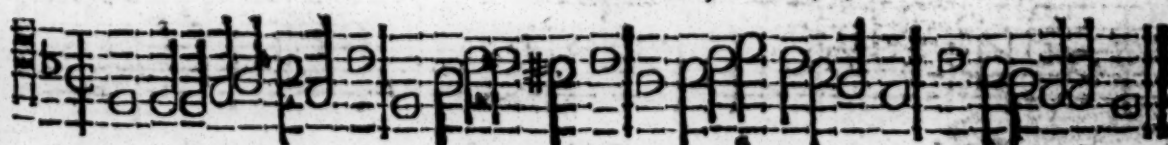
Contra. *A 3d.*

Psalm 115, Or, 40.



Tenor.

Psalm 115. Or, 40.



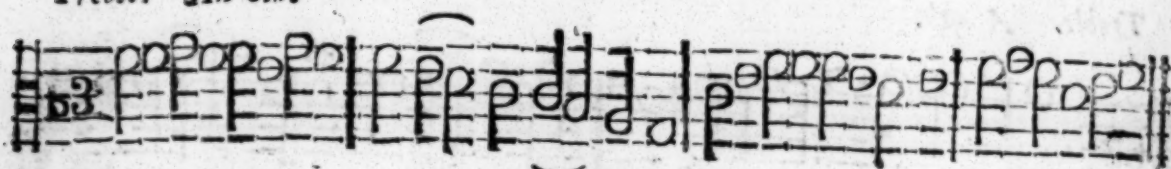
Bassus. Unison.

Psalm 115. Or, 40.

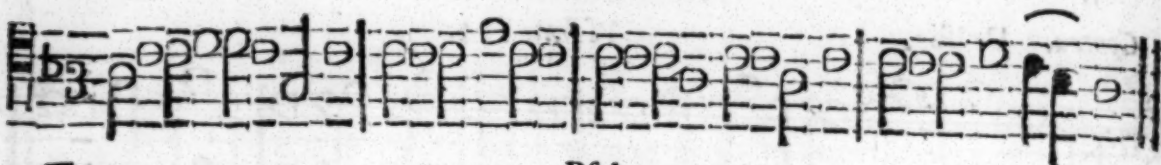


Psalm CXVII. *Long Colingham Tune.*

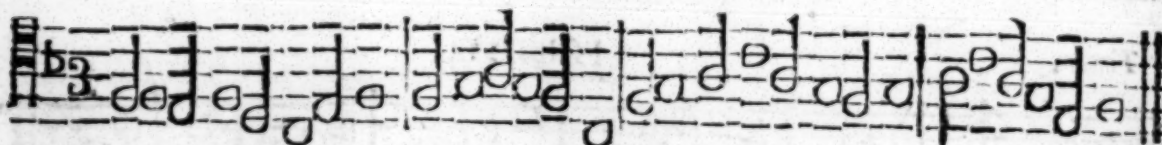
Both in the Old and New Version.

Treble. An 8th.*Contra. A 3d.*

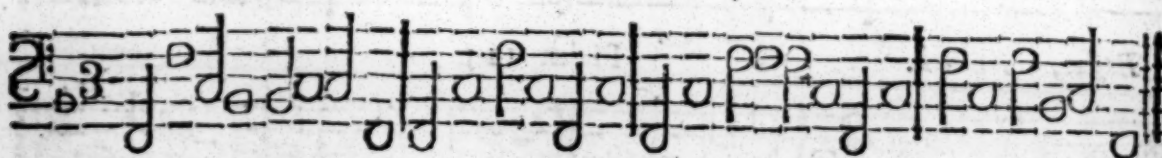
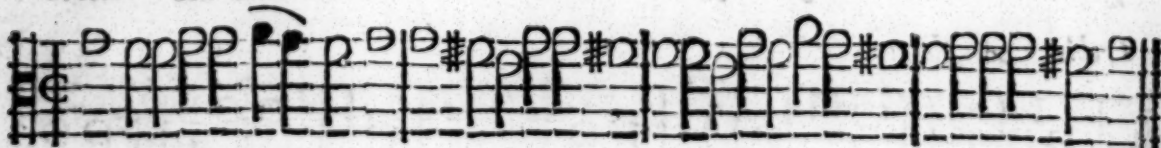
Psalm 117.

*Tenor.*

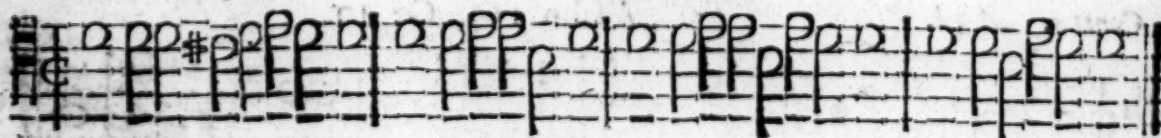
Psalm 117.

*Bassus. An 8th.*

Psalm 117.

Psalm CXVIII. *Skipton Tune.* Both in the Old and Ver.*Treble. An 8th.**Contra. A 5th.*

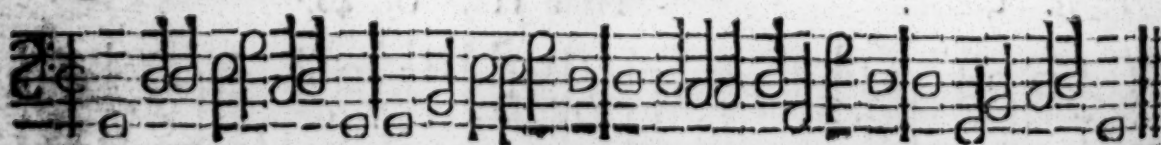
Psalm 118.

*Tenor.*

Psalm 118.

*Bassus. An 8th.*

Psalm 118.



Psalm CXIX. Proper Tune.

73

Both in the Old and New Version.

Treble. An 8th.



Contra. A 5th.

Psalm 119.



Tenor.

Psalm 119.



Bassus. Unison.

Psalm 119.



Psalm CXX. Proper Tune.

In the Old Version.

Treble. A 5th.



Contra. A 3d.

Psalm 120.



Tenor.

Psalm 120.



Bass.

Psalm 120.



Psalm CXXI. Proper Tune.

75

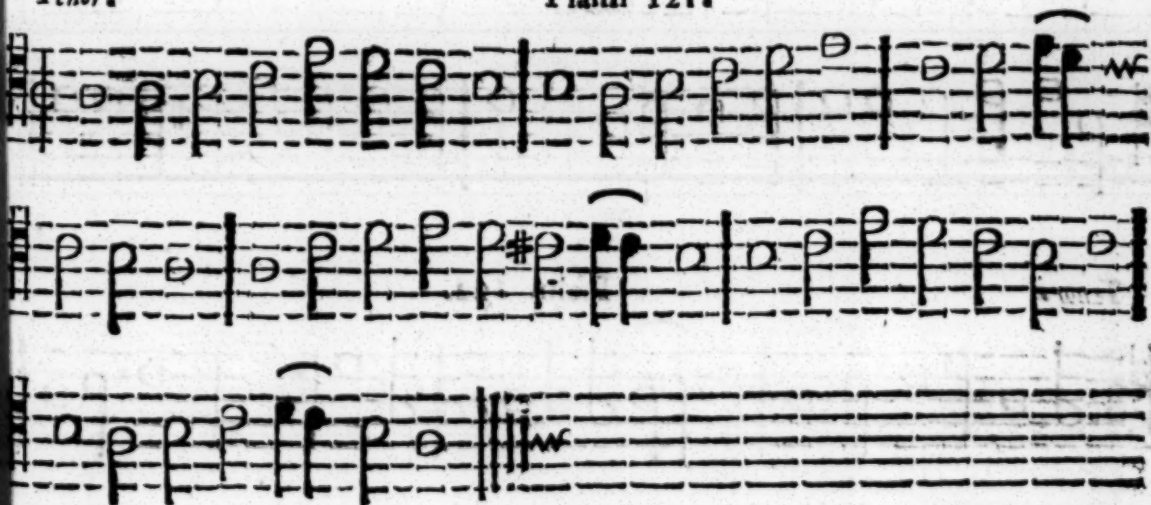
In the Old Version.

Contra. A 3d.



Tenor.

Psalm 121.



Bassus. An 8th.

Psalm 121.



Psalm CXXII. French Tune.

In the Old Version.

Treble.*Contra. A 5th.*

Psalm 122.

*Tenor.*

Psalm 122.

*Bassus. Unison.*

Psalm 122.

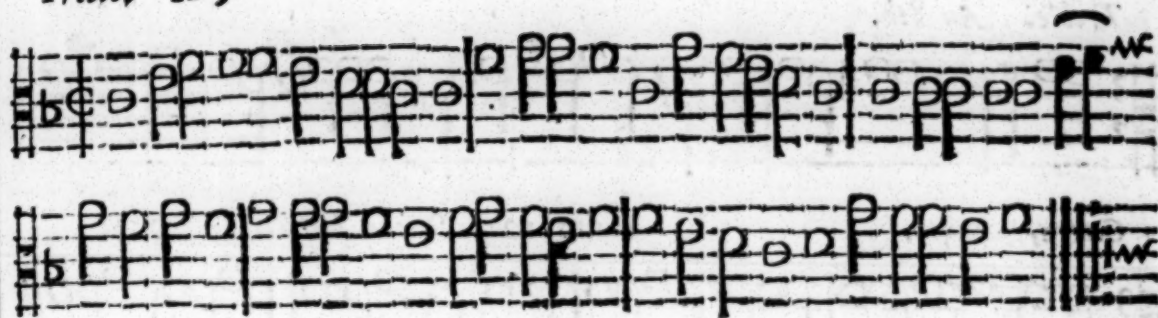


Psalm CXXIV. Proper Tune.

77

In the Old Version.

Treble, A 5th.



Contra. A 3d.

Psalm 124.



Tenor.

Psalm 124.



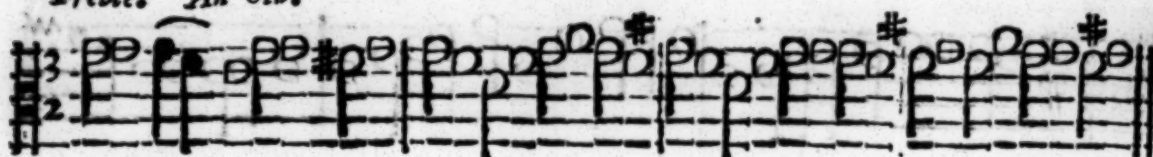
Bassus. Unison.

Psalm 124.



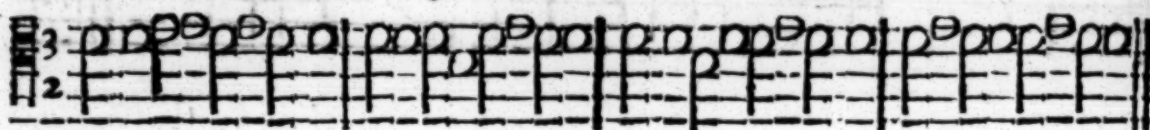
In the Old Version: Or, to this HYMN for *Good-Friday*,
Or, 114, 123, in the New Version.

Treble. An 8th.



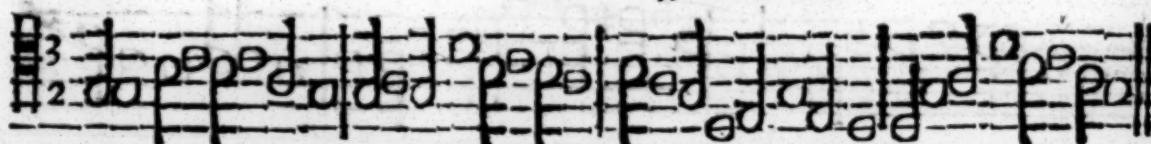
Contra. A 5th.

Psalm 125, *Second Met.*



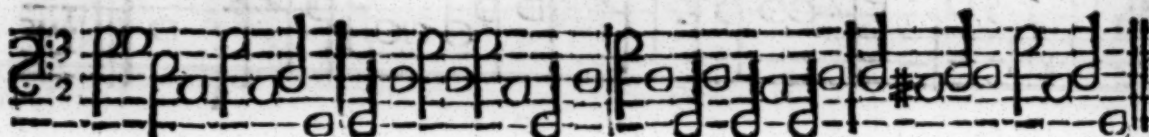
Tenor.

Psalm 125, *Second Met.*



Bassus. Unison.

Psalm 125, *Second Met.*



A Hymn for Good-Friday. HYMN III.

- What Anthems shall we sing
O Father of the fatherless?
Our Benefactor, how shall we
Admire and Honour, praise and bless?
2. 'Tis thy delight the Poor to raise,
The Proud to humble and disperse;
The World's a Temple of thy praise,
'Thy Glory fills the Universe.
3. Around thy Throne in silence all,
Our kind, our watchful Guardians meet;
Down, down the conscious *Seraph* fall,
Adore and tremble at thy feet.
4. What beams of Bliss, what light, what Love?
From thence, those happy minds inspire!
They rising sing, their joys improve,
Lord, Hallelujah's fill the Quire.
5. Thus will we Eccho all our days,
The triumphs of the Heav'nly host;
Salvation, Honour, Glory, Praise,
To Father, Son and Holy Ghost!

Psalm CXXVI. Proper Tune.

79

In the Old Version.

Treble. A 5th.



Contra. A 3d.

Psalm 126.



Tenor.

Psalm 126.



Bassus. Unison.

Psalm 126.



Psalm CXXVII. Proper Tune.

In the Old Version: Or, 120, in the New.

Treble. An 8th.



Contra. A 5th.

Psalm 127.



Tenor.

Psalm 127.



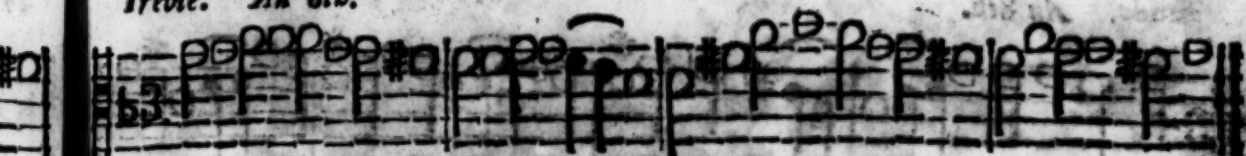
Bassus. An 8th.

Psalm 127.



Both in the Old and New Version: Or, to this HYMN.

Treble. *An 8th.*



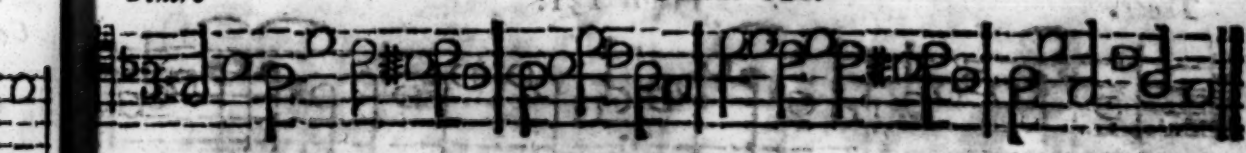
Contra. *A 5th.*

Psalm 128.



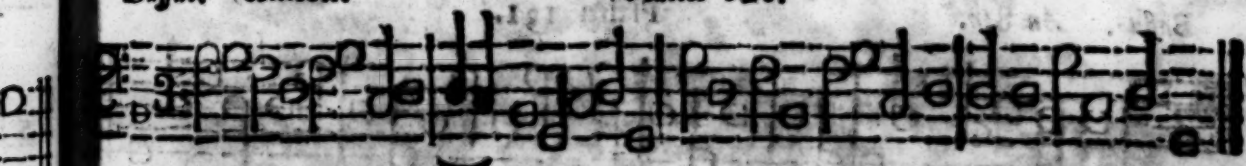
Tenor.

Psalm 128.



Bassus. Unison.

Psalm 128.



An HYMN for Christmas-Day. HYMN IV.

1. **W**Hilst Shepherds watch their Flocks by Night,
all seated on the Ground;
The Angel of the Lord appear'd,
and Glories them surround.
2. Fear not, he said, for mighty dread,
had seiz'd their troubled Mind,
Lo I glad Tydings now do bring,
to you and all Mankind.
3. In David's Town this day is born,
a Son of his own Line;
The promis'd Seed of Royal Race,
and this shall be the Sign:
4. Go to the Place of which I speak,
a Babe you'll find as laid,
Wrapt meanly up in swadling Bands,
and in a Manger laid.
5. When thus the Angel had declar'd
the News he was to bring,
A Multitude of Heavenly Breed,
like Words in Rapture sing.
6. All Glory be to God on high,
To Men on Earth be Peace!
Now Love and Mercy they enjoy,
that's never like to cease.

M

In the Old Version: Or, 120, in the New.

Treble. An 8th.



Contra. A 5th.

Psalm 127.



Tenor.

Psalm 127.



Bassus. An 8th.

Psalm 127.

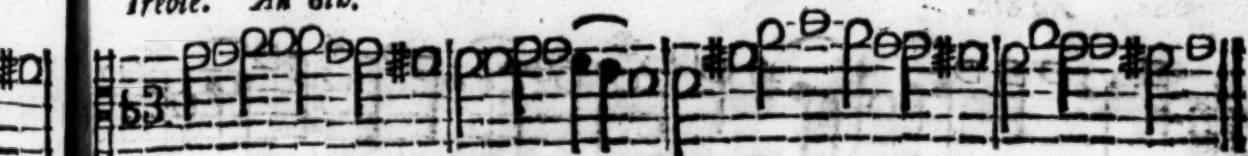


Psalm CXXVIII. *Workshop Tune.*

81

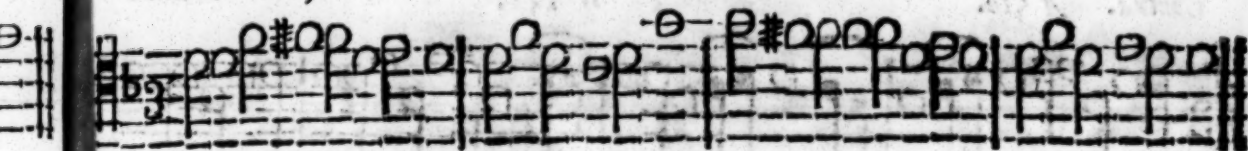
Both in the Old and New Version : Or, to this HYMN.

Treble. *An 8th.*



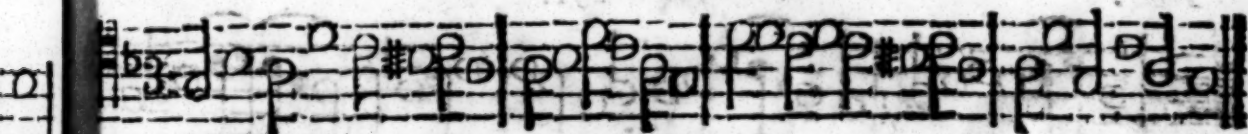
Contra. *A 5th.*

Psalm 128.



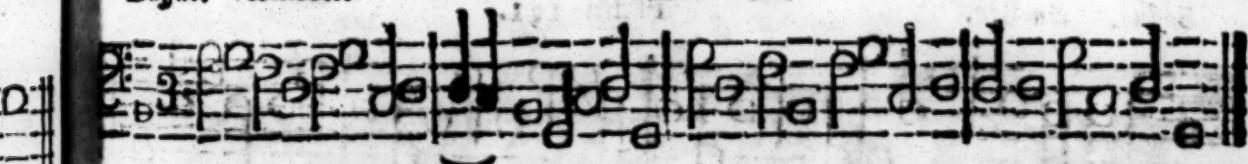
Tenor.

Psalm 128.



Bassus. Unison.

Psalm 128.



An HYMN for Christmas-Day. HYMN IV.

1. **W**Hilst Shepherds watch their Flocks by Night,
all seated on the Ground ;
The Angel of the Lord appear'd,
and Glories them surround.
2. Fear not, he said, for mighty dread,
had seiz'd their troubled Mind,
Lo I glad Tydings now do bring,
to you and all Mankind.
3. In *David's* Town this day is born,
a Son of his own Line ;
The promis'd Seed of Royal Race,
and this shall be the Sign :
4. Go to the Place of which I speak,
a Babe you'll find as said,
Wrapt meanly up in swadling Bands,
and in a Manger laid.
5. When thus the Angel had declar'd
the News he was to bring,
A Multitude of Heavenly Breed,
like Words in Rapture sing.
6. All Glory be to God on high,
To Men on Earth be Peace !
Now Love and Mercy they enjoy,
that's never like to cease.

M

Both in the Old and New Version.

Treble. An 8th.



Contra. A 5th.

Psalm 131.



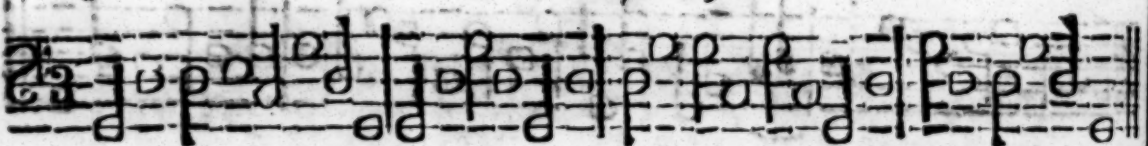
Tenor.

Psalm 131.



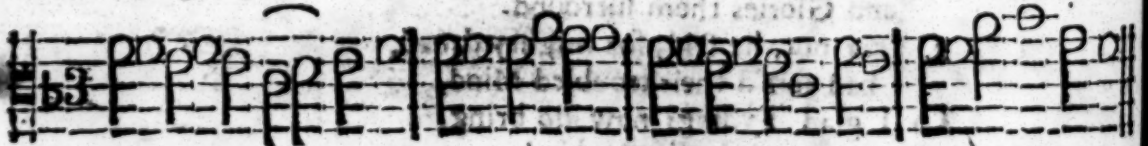
Bassus. An 8th.

Psalm 131.



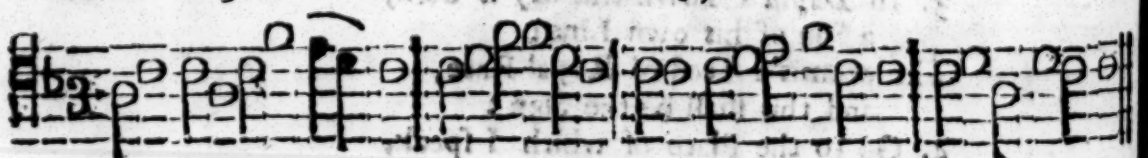
Psalm CXXXV. Knottingley Tune. Both in Old and N. Ver.

Treble. An 8th.



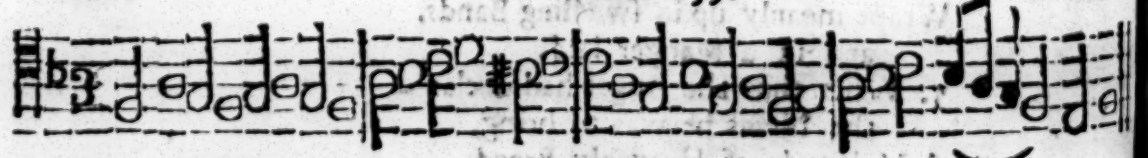
Contra. A 3d.

Psalm 135.



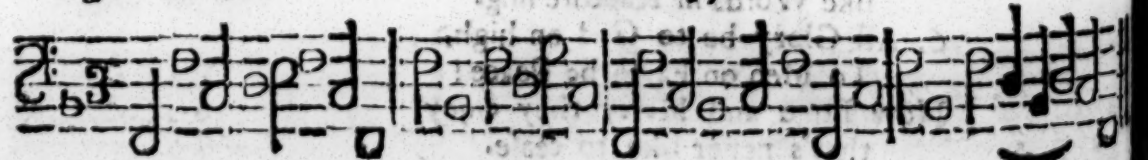
Tenor.

Psalm 135.



Bassus. An 8th.

Psalm 135.



Psalm CXXXVI. Proper Tune.

83

In the Old Version.

Contra. Unison.



Tenor.

Psalm 136.



Bassus. An 8th.

Psalm 136.



In the Old Version, 148, and 136 in the New.

Treble. An 8th.



Contra. A 3d.

Psalm 136, Second Met.



Tenor.

Psalm 136, Second Met.



Bassus. An 8th.

Psalm 136, Second Met.



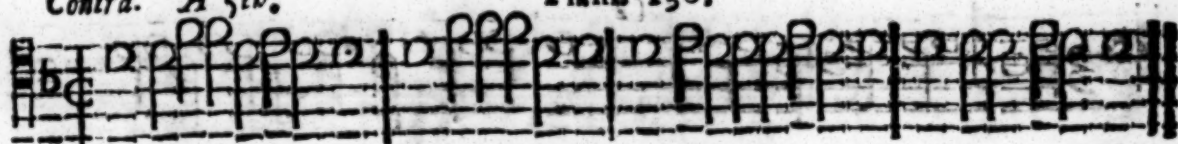
Both in the Old and New Version: Or, to this HYMN.

Treble. An 8th.



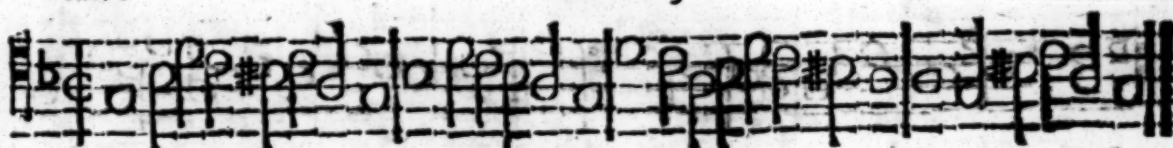
Contra. A 5th.

Psalm 138.



Tenor.

Psalm 138.



Bassus. Unison.

Psalm 138.



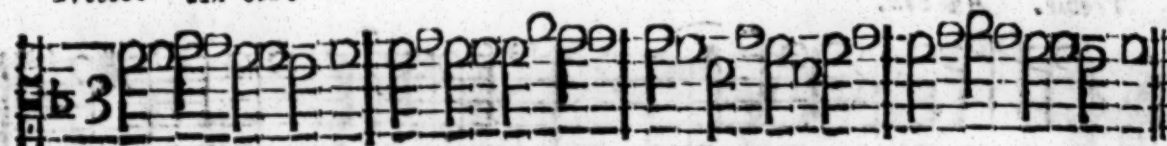
An Hymn for Easter-day. HYMN V.

1. **S**ince Christ the Passover is slain,
a Sacrifice for all;
Let all with thankful Hearts agree,
to keep the Festival.
 2. Not with the Leaven, as of Old,
of sin and malice fed;
But with unfeign'd sincerity,
and Truths unleaven'd Bread.
 3. Christ being rais'd by pow'r divine,
and rescu'd from the Grave,
Shall die no more, Death shall on him
no more Dominion have.
 4. For that he dy'd, 'twas for our sins,
he once vouchsaf'd to die;
But that he lives, he lives to God,
for all Eternity.
 5. So count your selves once dead to sin,
but graciously restor'd;
And made henceforth alive to God,
through Jesus Christ our Lord.
- Blessing and Honour, Glory and Pow'r,
by all in Earth and Heav'n;
To him that sits upon the Throne,
and to the Lamb be given.*

Psalm CXXXIX. *Retford Tune.*

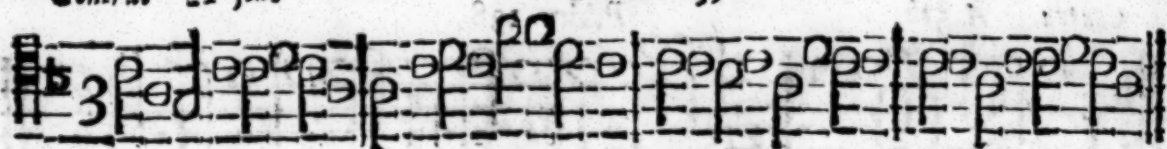
In the New Version.

Treble. *An 8th.*



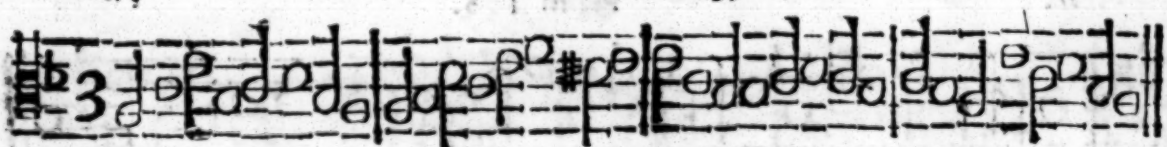
Contra. *A 5th.*

Psalm 139.



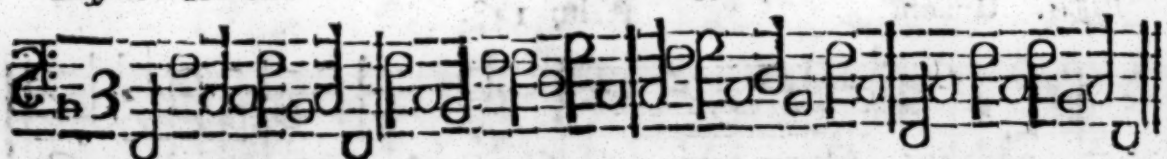
Tenor.

Psalm 139.



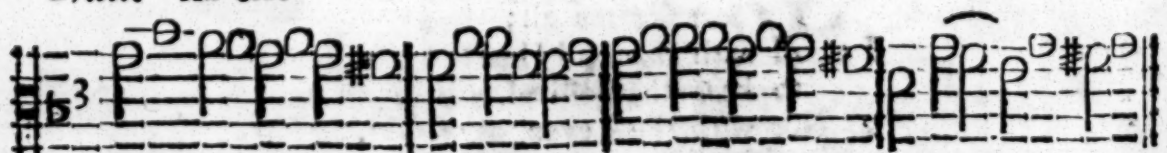
Bassus. *An 8th.*

Psalm 139.



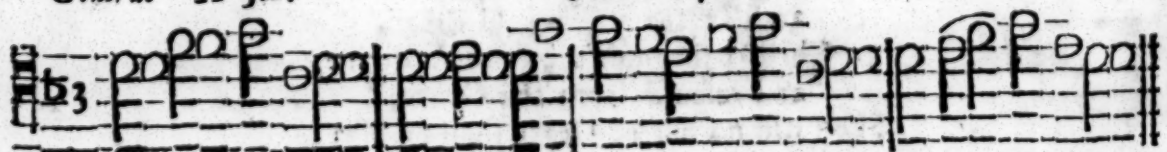
Psalm CXLI. *Royston Tune.* Both in Old and New Ver.

Treble. *An 8th.*



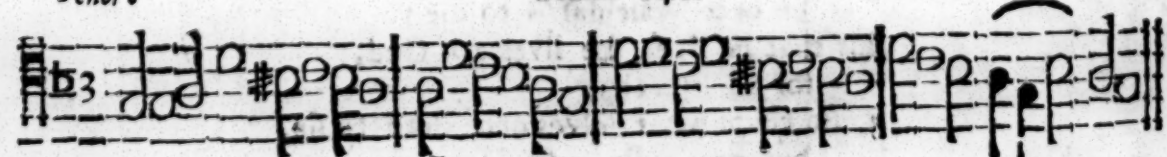
Contra. *A 5th.*

Psalm 141.



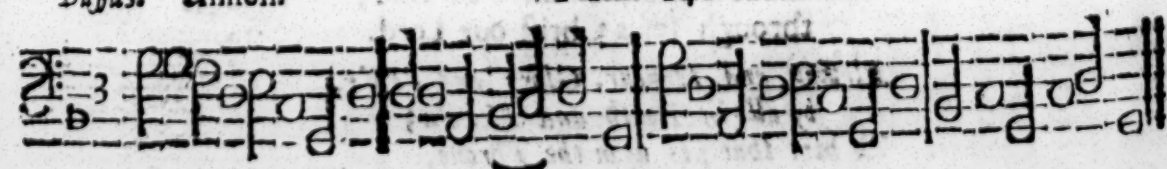
Tenor.

Psalm 141.



Bassus. *Unison.*

Psalm 141.

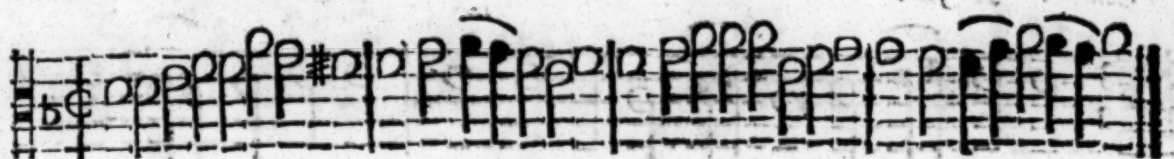


Psalm CXLII. Hackney Tune.

87

Or 8, in the Old Version.

Treble. An 8th.



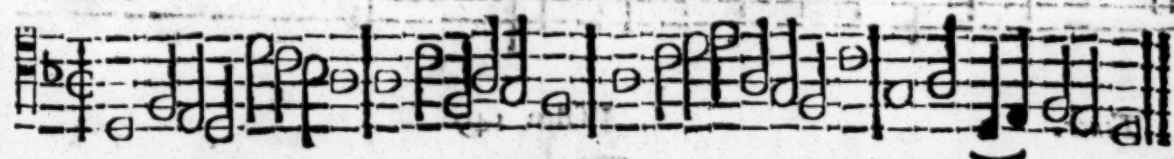
Contra. An 8th.

Psalm 142. Or, 8.



Tenor.

Psalm 142. Or, 8.



Bassus. Unison.

Psalm 142. Or, 8.



Psalm CXLVI. Both in the Old and New Version.

Contra. A 5th.



Tenor.

Psalm 146.



Bassus. Unison.

Psalm 146.



In the New Version: Or, 104 in the Old.

Contra. A 5th.*Tenor.*

Psalm 149.

*Bass. An 8th.*

Psalm 149.



A Morning HYMN for Sunday.

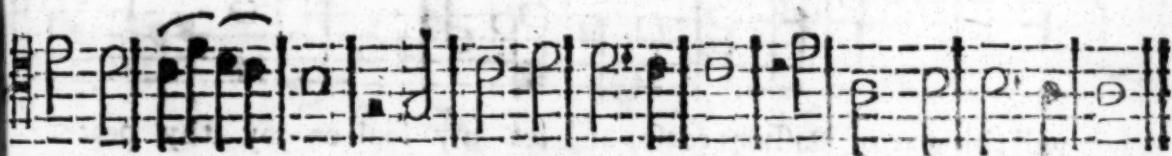
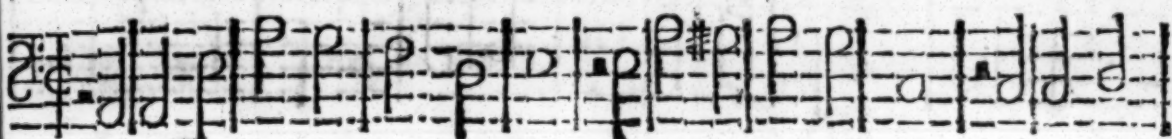
89

Tenor & Basses.

HYMN VI.



Behold, we come, dear Ld, to Thee, and bow before thy throne : We come to



offer on our knee, our Vows to Thee alone, our Vows to Thee alone.

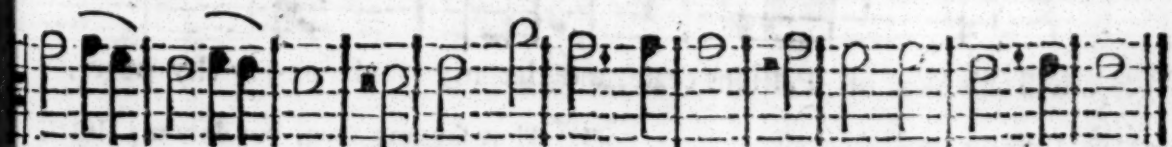


Contra.

HYMN VI.



Behold, we come, dear Ld, to Thee, & bow before thy throne : We come to



of—fer on our knee, our Vows to Thee alone, our Vows to Thee alone.

2 Whate'er we have, whate'er we are
Thy Bounry freely gave;
Thou dost us here, in Mercy spare,
and will hereafter save.

But O! can all our store afford,
No better Gift for thee?
Thus we confess thy Riches, Lord,
And thus our Poverty.

'Tis not our Tongue, or Knee can pay,
The mighty Debt we owe;
Far more we should, than we can say,
Far lower should we bow.

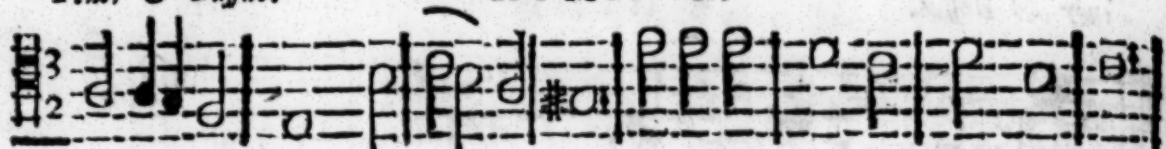
5 Come then, my Soul, bring all thy Pow'rs
and greive thou hast no more:
Bring ev'ry day thy choicest Hours,
And thy Great God adore.

6 But, above all, prepare thy Heart,
On this his own blest day;
In it's sweet Task to bear thy Part,
And sing, and Love, and Pray.

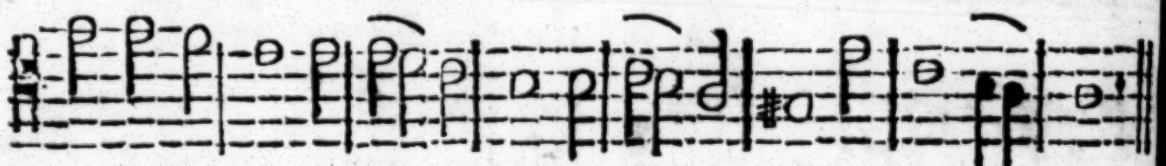
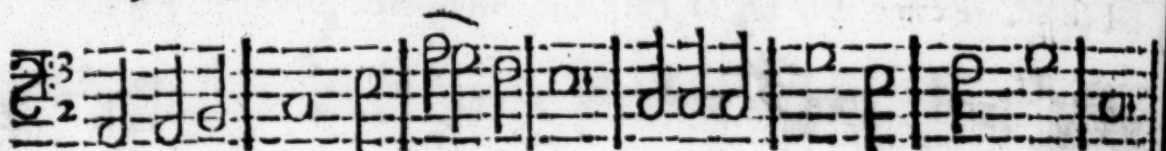
Glory to Thee, Eternal Lord,
Thrice Blessed Thrice in One,
Thy Name at all Times be ador'd,
Till Time it self be done.

Tenor & Bassus.

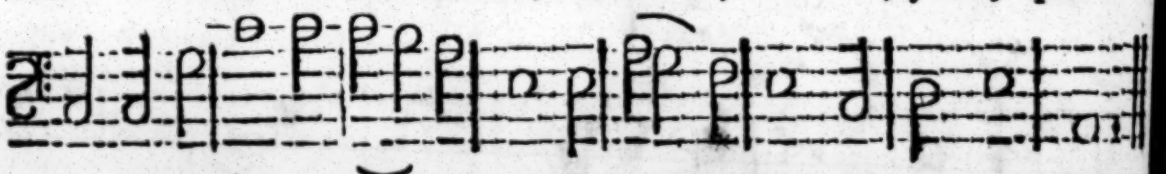
HYMN VII.



Dear Je—su, when, when will it be, that I no more shall break with thee :

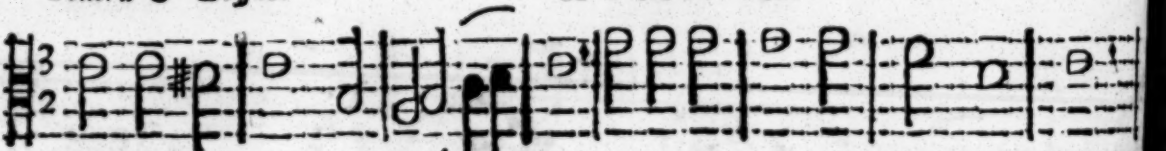


When will this war of Passions cease, and let my soul en-joy thy peace.

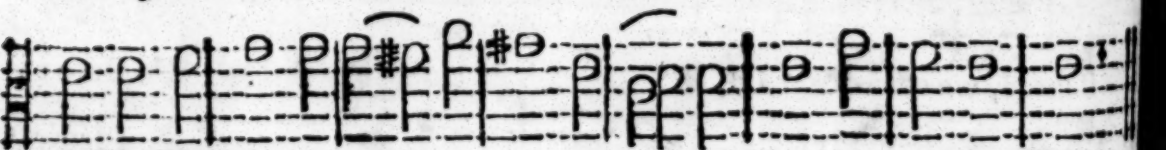


Contra & Bassus.

HYMN VII.



Dear Jesu, when, when will it be, that I no more shall break with Thee ?



When will this War of Passions cease, and let my soul en-joy thy peace.

2 Here I repent, and Sin again,
Now I revive, and now am slain;
Slain with the same unhappy Dart,
Which, O, too often wounds my Heart.

3 When, dearest Lord, when shall I be,
A Garden seal'd, to all but thee?
No more expos'd, no more undone,
But live, and grow to Thee alone.

4 'Tis not, alas, on this low Earth,
That such pure Flow'rs, can find a birth:
Only they spring above the Skies,
Where none can live, till here he dies.

5 Then let me die, that I may go,
And dwell where those bright Lillies grow:
Where those blest Plants of Glory rise,
And make a safer Paradise.

6 No dang'rous Fruit, no Tempting EVE,
No crafty Serpent to deceive;
But we like Gods indeed shall be;
O let me die, that Life to see.

7 Thus says my Song, but does my Heart,
Joyn with the Words, and Sing it's part?
Am I so thorough-wise to chuse
The other World, and this refuse.

8 Why shou'd I not? what do I find
That fully here contents my mind?
What is this Meat, and Drink, and sleep,
That such poor things from Heav'n shou'd keep?

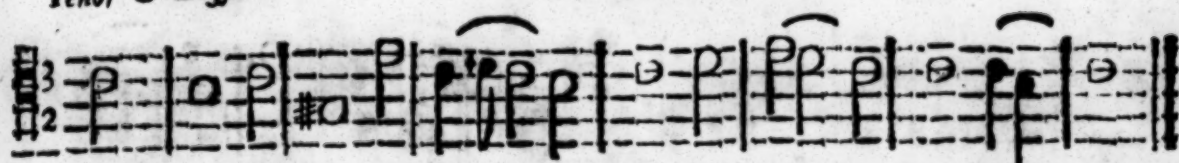
9 Fear not, my soul, stand to thy word,
Which thou hast Sung to thy dear Lord;
Let but thy Love be firm, and true,
And with more Heat thy Wish renew.

10 O may this dying Life make hast;
To die into true Life at last:
No Hope have I to live before
But then to live, and die no more.

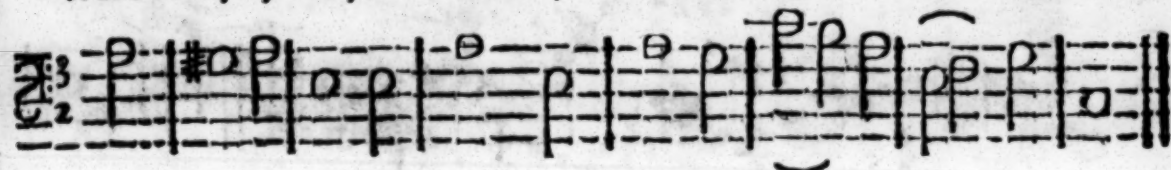
Great Ever-living God to Thee,
In Essence One, in Persons Three:
May all thy Works their Tribute bring,
And ev'ry Age thy Glory Sing.

Tenor & Basses.

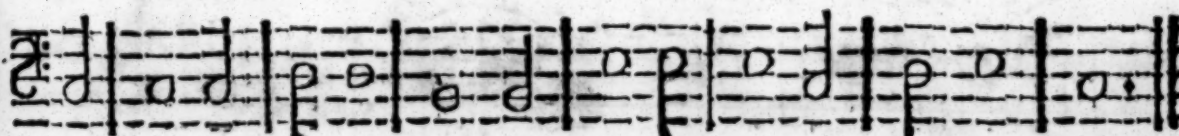
HYMN VIII.



Wake now, my soul, and humbly hear, what thy mild Lord commands;

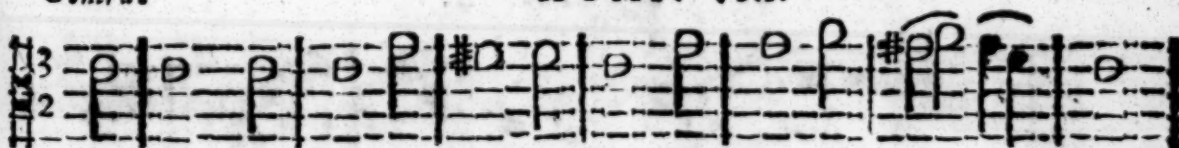


Each word of his will charm thine ear, each word will guide thine hands.

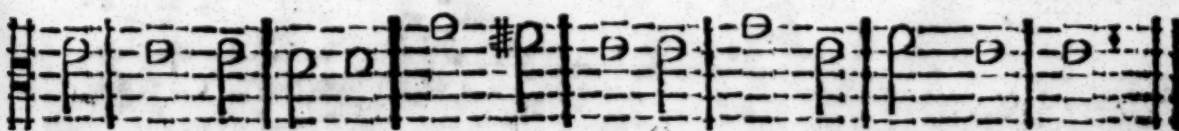


Contra.

HYMN VIII.



Wake now, my soul, and humbly hear, what thy mild Lord commands;



Each word of his will charm thine ear, each word will guide thine hands.

2 Hark how his sweet and tender care,
Complies with our weak minds;
Whate'er our state and Tempers are,
Still some fit work He finds.

3 They that are Merry, let them sing,
And let the sad Hearts pray;
Let those still ply their cheerful wing,
And these their sober day.

4 So mounts the early chirping Lark,
Still upward to the Skies;
So sits the Turtle in the dark,
Among her groans, and cries.

5 And yet the Lark, and yet the Dove,
Both sing, tho' several parts;
And so should we, howe'er we move,
With light or heavy Hearts.

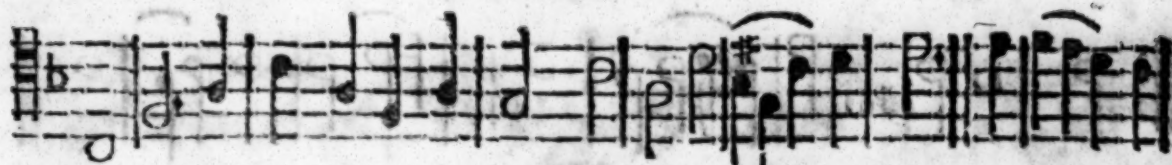
6 Or rather both, shou'd both assay,
And their cross Notes unite;
Both Grief and Joy shou'd sing and Pra
Since both such Hopes invite.

7 Hopes that all present Sorrows heal,
All present Joys transcend;
Hopes to possess, and taste, and feel,
Delights that never end.

*All Glory to the Sacred Three.
All Honour, Pow'r, and Praise;
As at the first, may ever be,
Beyond the end of Days.*

Tenor & Basses.

HYMN IX.



Well now, my soul, the day is gone, which in the morn was thine ; Its fi-nish'd



Glas no more shall run, its fun — no lon-ger shine.

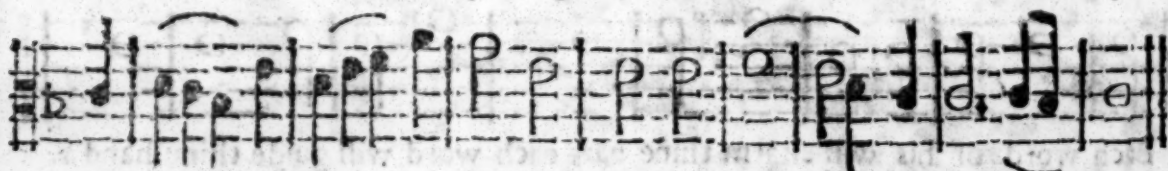


Contra.

HYMN IX.



Well now, my soul, the day is gone, which in the morn was thine ;



Its fi-nish'd Glas no more shall run, its fun — no lon-ger shine.

2 It's true, alas ! the Day is gone,

O were it only so :

But isn't not lost, as well as done ?

Cast up yor 'counts and know.

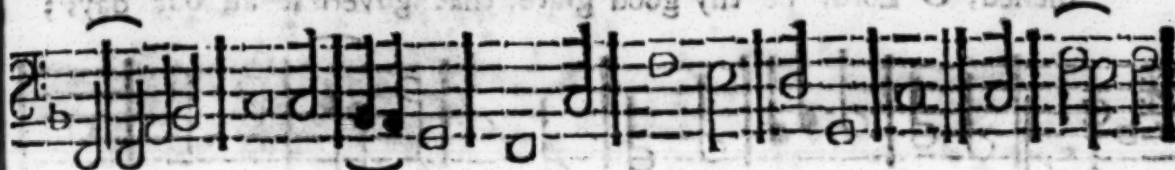
3 Are we got so much nearer Heav'n,
As to the Grave we bow ?Has our Repentance made all ev'n,
And clear'd the Debts we owe.4 What filthy vice have we refrain'd,
To break the Courte of Sin ;Or what new Vertue have we gain'd,
To make us Rich within.5 Their Time is well bestow'd on those,
Who do it well bestow ;Whose main concern still forward goes,
Whose Hopes still riper grow.6 Who when they hear the Clock proclaim,
Another Hour is past ;Have got an Art to set their Aim,
And thoughts upon their Last.7 Their last, but much the happy'st Hour,
Which brings them to their Home ;
Where they shall Sing, and bless the Pow'r,
That made them thither come.8 O thou great Lord of Life, and Death,
And ever-living King !Since thou dost give to all their Breath,
May all thy Glory Sing.All Honour, Glory, Pow'r and Praise,
To the Mysteriow Three ;
As at the first beginning was,
May now, and ever be.

Tenor & Basses.

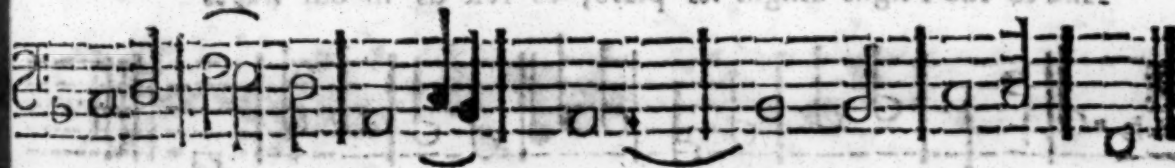
HYMN X.



Come let's adore the gracious hand, that brought us to this light; That gave his



Angels strict command, to be our guard this night.

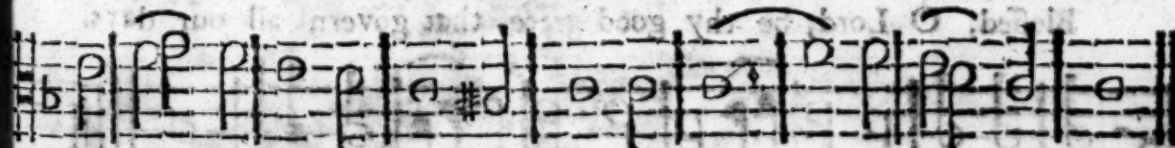


Contra.

HYMN XI.



Come let's adore the precious hand, that brought us to this light;



That gave his Angels strict command, to be our guard this night.

2 When we lay down our weary Head,
And sleep seal'd up our Eye;
They stood and watch'd about our Bed,
And let no harm come nigh.

3 Now we are up they still go on,
And guide us through the Day;
They never leave their Charge alone,
Whate'er befalls our way.

4 And, O my Soul, how many snares
Lie spread before our feet?
In all our Joys, in all our Cares,
Some Danger still we meet.

5 Sometimes the Sin does us o'ertake,
And on our Weakness win;
Sometimes our selves our Ruin make,
And we o'ertake the Sin.

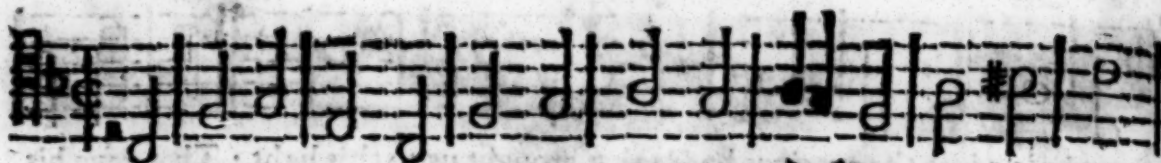
6 O save us, Lord, from all those Darts,
That seek our Souls to slay;
But chiefly from our treach'rous Hearts,
Lest we our selves betray.

7 Save us, O Lord, to Thee we cry,
From whence all Blessings spring;
We on thy Grace alone rely,
Alone thy Glory sing.

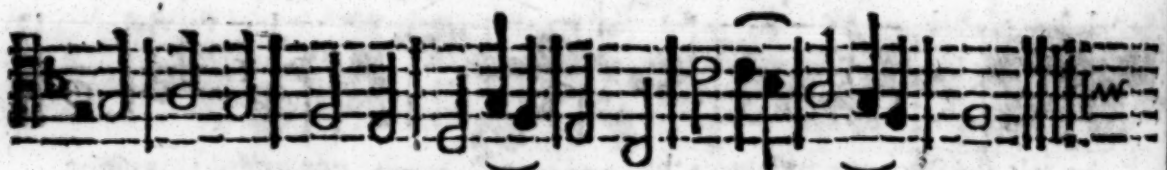
To Father, Son, and Holy Ghost,
Thy undivided Three;
One equal Glory, one same Praise,
Now, and for ever be.

Tenor & Bass.

HYMN XI.



Blessed, O Lord, be thy good grace, that govern't all our days ;



And to the Night assigns its place, to rest us in our ways.

*Contra.*

HYMN XI.



Blessed, O Lord, be thy good grace, that governs all our days.



And to the Night assigns its place, to rest us in our ways.

2 If works the Lab'ring hand impair,
Or Thoughts the Studious mind ;
Both are consider'd by thy Care,
Both fit Refreshment find.

3 Fit to relieve their present state,
Fit to prepare the next ;
While we are taught to Meditate,
This plain and useful Text.

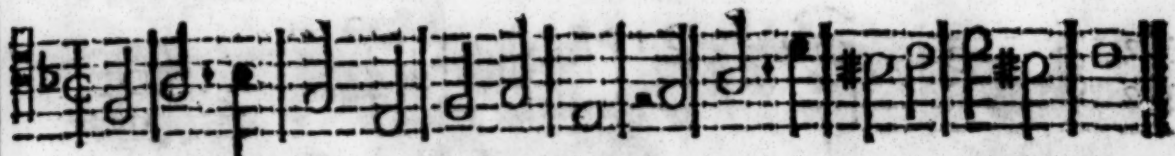
4 As ev'ry Night lays down our Head,
And Morning opes our Eyes ;
So shall the Dust be once our Bed,
And so we hope to rise.

5 To rise, and see thy beauteous Light,
Spring from those Eyes of thine ;
Not to be check'd by any Night,
But clear for ever shine.

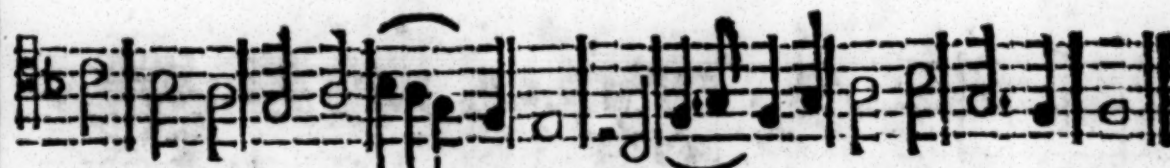
*To Father, Son, and Holy Ghost ;
One undivided Three ;
The highest Praise, and humblest Thanks,
Now, and for ever be.*

Tenor & Basses.

HYMN XII.



O--pen thine eyes, my soul and see, once more the light returns to thee ;

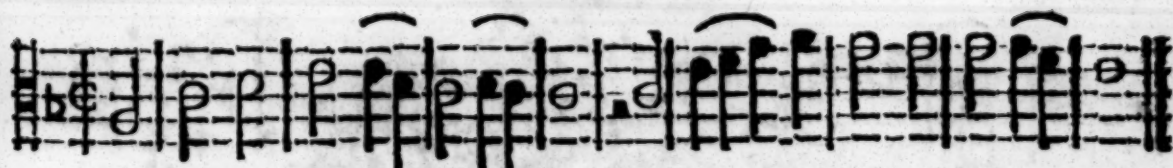


Look round about, and chuse the way, thou mean'st to travel o're to day.



Contra.

HYMN XII.



O--pen thine eyes, my soul and see, once more the light returns to thee ;



Look round about, and chuse the way, thou mean'st to travel o'er to day,

2 Think on the dangers thou may'st meet,
And always watch thy sliding Feet ;
Think where thou once has fall'n before,
And mark the place, and fall no more.

3 Think on the helps thy God bestows,
And strive to steer thy Life by those :
Think on the sweets thy Soul did feel,
When thou did'st well, and do so still.

4 Think on the Pains that shall Torment,
Sinners that die Impenitent ;
Think on those Joys that wait above,
To Crown their Heads that God do love.

5 Think what at last will be thy part,
If thou go'st on where now thou art ;
See Life, and Death set thee to chuse,
One thou must take, and one refuse.

6 O my dear Lord, guide thou my course,
And draw me on with thy sweet force ;
Still make me walk, still make me tend,
By thee my way, to Thee my End.

All Glory to the Sacred Three
One undivided Deity ;
As it hath been in Ages gone,
May now, and evermore be done.

Tenor & Basses.

HYMN XIII.



And do we then believe, a worl — — d that is to come;



Where all this world shall summon'd be, to take, to take their fi-nal doom.



Contra.

HYMN XIII.



And do we then believe, a worl — — d that is to come;



Where all this world shall summon'd be, to take, to take their fi-nal doom.

- 2 Is there a Heav'n indeed,
To crown the Innocent?
Is there a Hell, and horrid Pains,
The Wicked to torment.
- 3 Are these Eternal too,
And never to have End?
Shall never those Delights decay,
Those Sorrows never mend?
- 4 Good God! is all this true?
And sure most true it is;
And yet we live as if it were,
Nothing so false as this.

- 5 O quicken, Lord, our Faith
Of these great Joys, and Fears;
And make the last Day's Trumpet be
Still sounding in our Ears.
- 6 Still make this glorious Hope,
Shine bright before our Eyes;
We shall at last go up to meet,
Our Jesus in the Skies.
- 7 Come, Jesu, come and take
Our banish'd Souls to Thee;
Come quickly, Lord, that in thy Light,
Our Eyes thy Light may see.

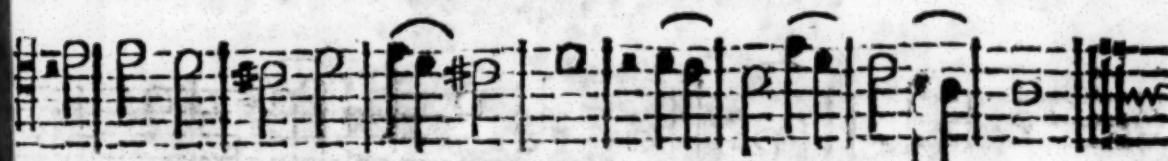
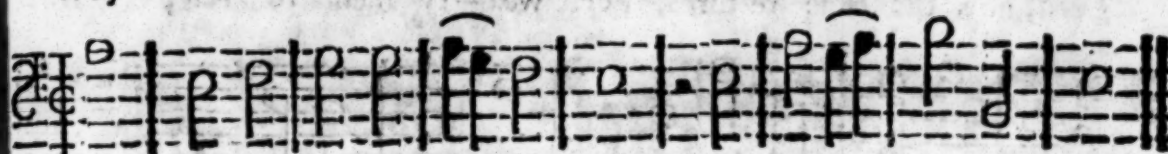
Glory to Thee, Great God,
One Co-eternal Three;
As at the first Beginning was;
May now, and ever be.

Tenor & Basses.

HYMN XIV.



Why do we seek Fe-li-ci-ty, Where 'tis not to be found.

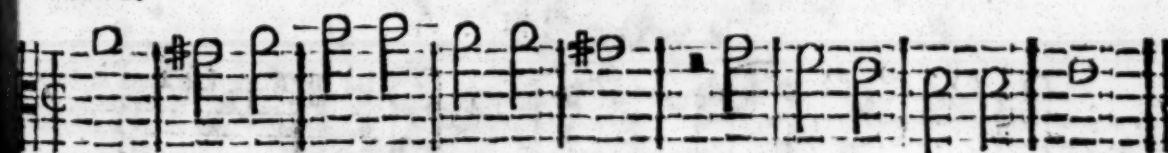


And not, dear Lord, look up to thee, Where all delights a-bound.

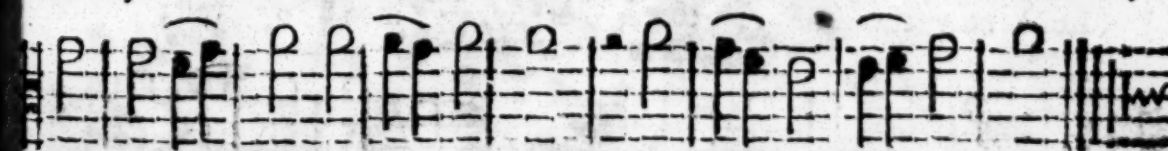


Contra.

HYMN XV.



Why do we seek Fe-li-ci-ty, Where 'tis not to be found ;



And not, dear Lord, look up to thee, Where all de-lights abound.

1 Why do we seek for Treasure here,
On this false barren Sand :
Where nought but empty Shells appear,
And marks of Shipwrack stand.

2 O World, how little do thy Joys,
Concern a Soul that knows
It self not made for such low Toys,
As thy poor hand bestows ?

3 How cross art thou to that design
For which we had our Birth !
Us, who are made in Heav'n to shine,
Thou bow'st down to the Earth.

4 Nay, to thy Hell ; for thither sink
All that to thee submit :
Thou strew'st some Flow'rs upon the brink,
To drown us in the Pit.

5 World, take away thy Tinsel wares,
That dazzel here our Eyes ;
Let us go up above the stars,
Where all our Treasure lies

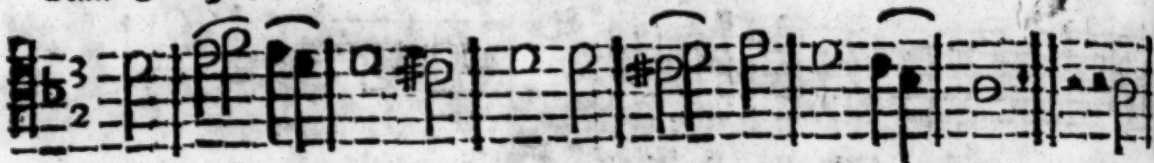
6 The way we know : Our dearest Lord
Himself is gone before ;
And has engag'd his Faith his Word,
To open us the Door.

7 But O my God, reach down thine Hand,
And take us up to Thee,
That we about thy Throne may stand,
And all thy Glories see.

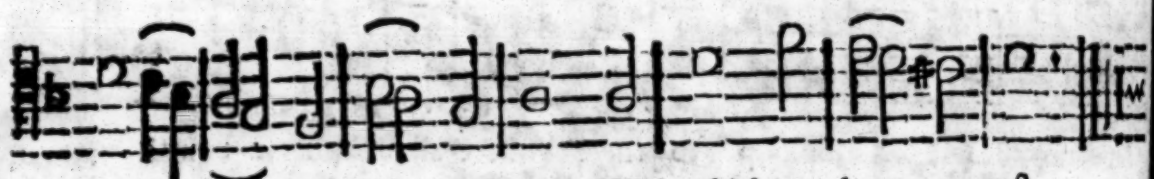
All Glory to the Sacred Three,
One Ever living Lord ;
As at the first, still may we be
Belov'd, Obey'd, Ador'd.

Tenor & Basses.

HYMN XV.



Lord, now the time re- turns, For wea- ry men to rest; And



lay a- side those pains, and cares, With which our days oppress.

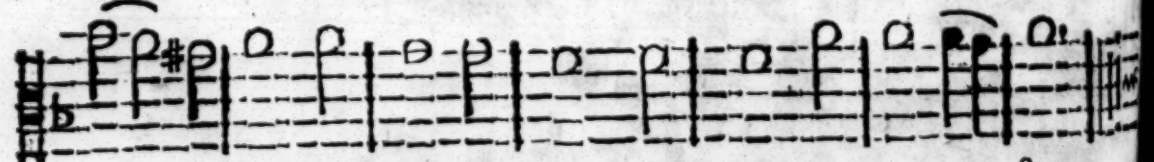


Contra.

HYMN XV.



Lord, now the time re- turns, For weary men to rest; And



lay a- side those pains, and cares, With which our days oppress.

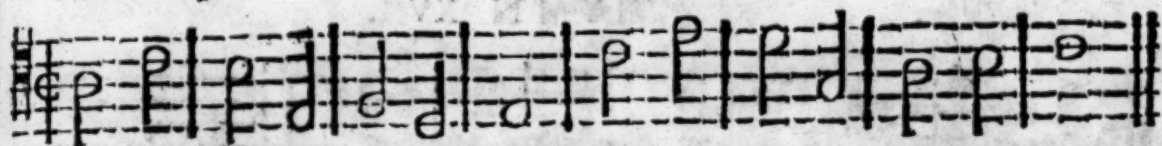
- 2 Or rather change our Thoughts
To more concerning Cares:
How to redeem our mispent Time,
In Sighs, and Tears, and Pray'rs.
- 3 How to provide for Heav'n,
That Place of Rest, and Peace;
Where our full Joys shall never wain,
Our Pleasures never cease.
- 4 Blest be thy Love, dear Lord,
That taught us this sweet way;
Only to love Thee for thy Self,
And for that Love obey.

- 5 O thou our Souls chief Hope,
We to thy Mercy fly;
Where e'er we are, thou canst protect,
Whate'er we need Supply.
- 6 Whether we Sleep, or wake,
To Thee we both resign;
By Thee we see, as well as Day,
If thy Light on us shine.
- 7 Whether we Live, or Die,
Both we Submit to thee,
We live in Death, as well as Life,
If thine in Death we be.

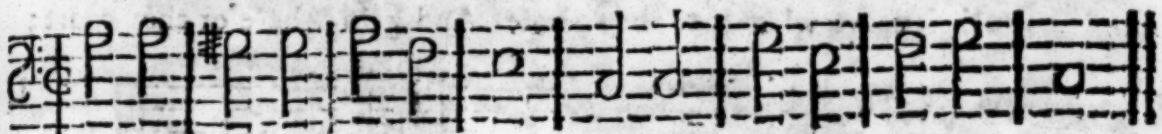
Glory to The Great God,
One Co-eternal Three;
To Father, Son, and Holy Ghost,
Eternal Glory be.

Tenor & Bassus.

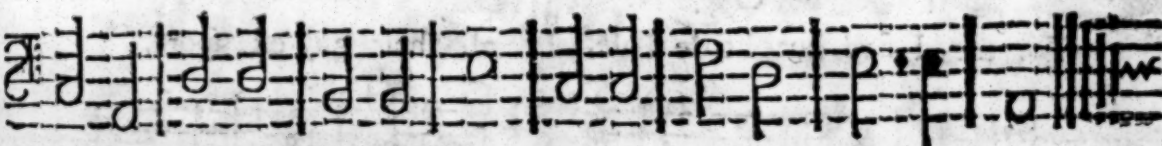
HYMN XVI.



Hark, my soul, how ev'ry thing, Strives to serve our bount'ous King;

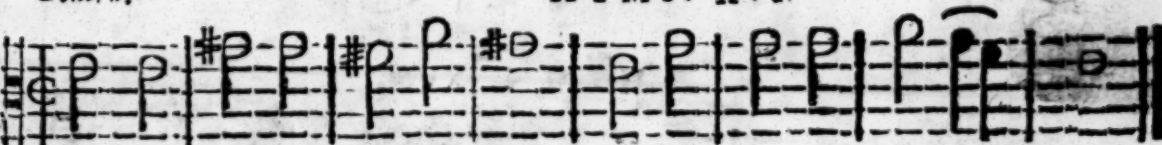


Each a double Tribute pays, Sings its Part, and then o-beys,



Contra.

HYMN XVI.



Hark, my Soul, how ev'ry thing, Strives to serve our bount'ous King;



Each a double Tribute pays, Sings it's Part, and then o-beys.

2 Nature's sweet and chiefest Choir,
Him with cheerful Notes admire;
Chanting ev'ry Day their Lauds;
While the Grove their Song applauds.

3 Though their voices lower be,
Streams have to their Melody;
Night and Day they warbling run,
Never pause, but still sing on.

4 All the Flow'rs that gild the Spring,
Hither their still Musick bring;
If Heav'n blest them, thankful they,
Smell more Sweet, and look more gay,

5 Only we can scarce afford,
This short office to our Lord;
We, on whom his Bounty flows,
All things gives, and nothing owes.

6 Wake for shame, my sluggish Heart,
Wake, and gladly Sing thy Part:
Learn of Birds, and Springs, and Flow'rs,
How to use thy Nobler Pow'rs.

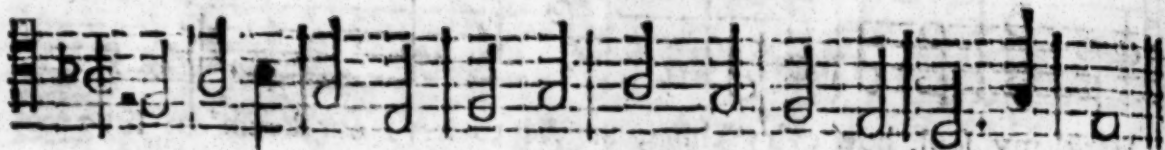
7 Call whole Nature to thy Aid,
Since 'twas He whole Nature made;
Joyn in one Eternal Song,
Who to one God all belong.

Live for ever glorious Lord!
Live by all thy Works ador'd:
One in Three, and Three in one,
Thrice we bow to Thee alone.

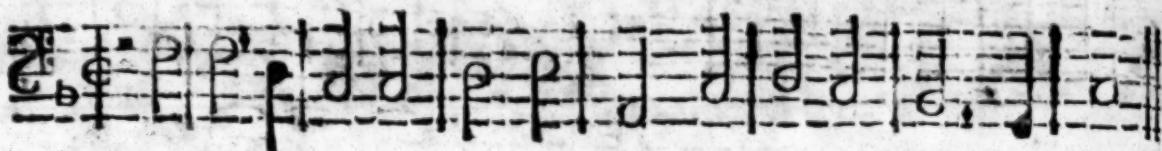
Am

Tenor & Basses.

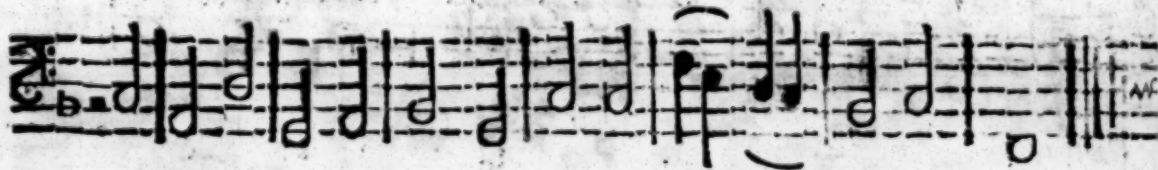
HYMN XVII.



Let others court what Joys they please, And gain whate'er they court;



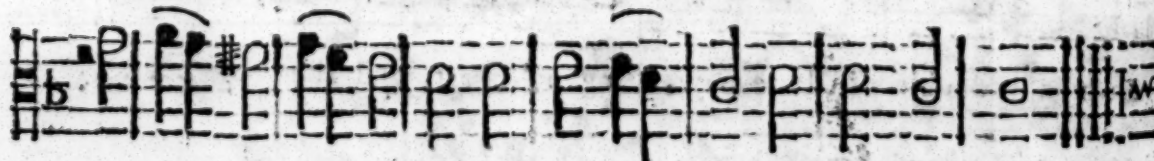
For me, I find but lit-tle Ease, In all their gay-est sport.

*Contra.*

HYMN XVII.



Let others court what Joys they please, And gain whate'er they court :



For me I find but lit-tle Ease, In all their gayest sport.

2 Be thou alone but with my Heart,
My God, my only Bliss;
1 I shall not murmur at my Part,
Nor envy their Success.

3 They talk of Pleasure, talk of Gain,
None must their Humour cross;
But well I know their Pleasure's Pain,
Their greatest Profit Loss.

4 Let them talk on, for have not we
Our Gains, our Pleasures too?
Pleasures that Spring more sweet and free,
Gains that more fully flow.

5 Nay, well endu'rd, our very Pains
To us a Pleasure are;
And all our Losses turn to Gains,
If Hopes may have their share.

6 And sure they may, Such hopes that cheer
The Heav'n espoused Breast;
Hopes that so strangely charm us here,
What will they be Posselt.

To Thee, Great God, to Thee alone,
One Co eternal Tree,
All Pow'r and Praise, all Joy and Bliss,
Now, and for ever be.

Tenor & Basses.

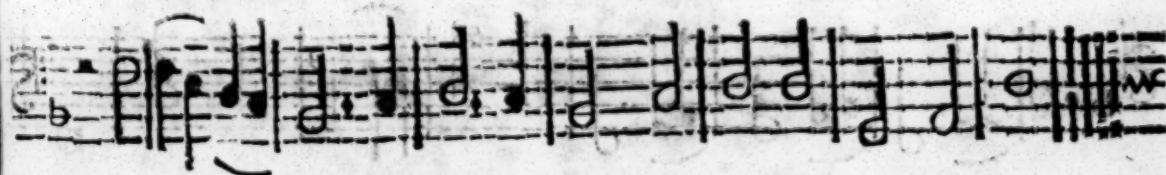
HYMN XVIII.



Lord, we a-gain lift up our Eyes, And leave our slug-gish Beds;



But why we wake, and why we rise, Comes seldom in our Heads.

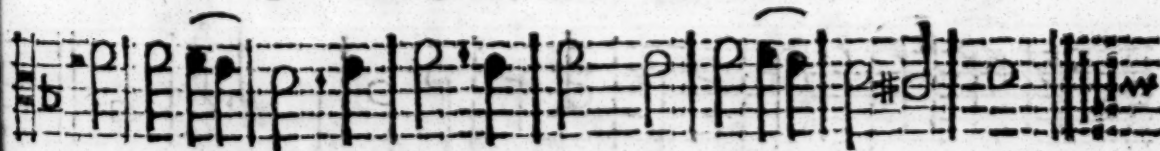


Contra.

HYMN XVIII.



Lord, we a-gain lift up our Eyes, And leave our slug-gish Beds.



But why we wake, and why we rise, Comes sel-dom in our Heads.

- 2 Is it to Sweat and toil for Wealth,
Or sport our Time away;
That thou preserv'st us still in Health,
And giv'st us this new Day?
- 3 No, no, unskilful Soul I not so,
Be not deceiv'd with Toys;
Thy Lord's Commands more wisely go,
And aim at higher Joys.
- 4 They bid us wake to seek new Grace,
And some fresh Vertue gain;
They call us up to mend our Pace,
Till we the Prize attain.

- 5 That glorious Prize, for which all Run,
Who wisely spend their Breath;
Who when this weary Life is done,
Are sure of rest in Death.
- 6 Not such a Rest as here we prove,
Disturb'd with Cares and Tears;
But endless Joy, and Peace, and Love,
Unmix'd with Grief, and Tears.
- 7 Glory to Thee, O bounteous Lord I
Who giv'st to all things Breath;
Glory to Thee, Eternal Word!
Who sav'st us by thy Death.

Glory, O Blessed Spirit to Thee,
Who fill'st our Souls with Love;
Glory to all the Sacred Three,
Who reign One God above.

Tenor & Bass.

HYMN XIX.



Lord, what a pleasant life were this, If all well did their Parts;



If all did one a--no--ther Love, Sin--cere--ly with their Hearts.



Contra.

HYMN XIX.



Lord, what a pleasant Life were this, If all well did their Parts;



If all did one a--no--ther Love, Sin--cere--ly with their Hearts.

- 2 No Suits of Law, no Noise of War,
Our quiet Minds would fright;
No fear to lose, no Care to keep,
What justly is our Right.
- 3 No env'ous Thought, no Slandring Tongue
Would e'er disturb our Peace;
We would help them, and they help us,
And all unkindness cease.
- 4 But the All-wise chose other Laws,
And thought it better so:
He made the World, and sure he knows
What's best with it to do.
- 5 'Tis for our Good, that all this Ill
Is suffer'd here below:
'Tis to correct those dang'rous sweets,
That else would Poison grow.

- 6 So Storms are rais'd, to cleanse the Air,
And chase the Clouds away;
So Weeds grow up to cure our Wounds,
And all our Pains allay.
- 7 How often, Lord, do we mistake,
When we our Plots design?
Rule thou hereafter thine own World,
Only thy Self be mine.
- 8 Or rather, Lord, let me be thine,
Else I am not my Own;
Give me thy Self, or take thou me,
Undone if left alone.
- To Thee, Great God of Heav'n and Earth,
Each Knee for ever bow:
May all thy Blessed Sing above,
And we Adore below.

A
COLLECTION
OF
ANTHEMS.

*An ANTHEM taken out of the 16th Chap. of 1. Chron.
Sett by Mr. James Green.*

Contra, Tenor, & Bassus.

ANTHEM I.



O give thanks unto the Lord, O give thanks unto the Ld. and call,



O give thanks unto the Lord, O give thanks unto the Ld, and call



and call up—on his name, make known his deeds among



and call up—on his name, make known his deeds among



Contra, Tenor, & Bass.

ANTHEM I.



the peo-ple, And glory, glory in his holy, glory, glory in his ho-ly Name.



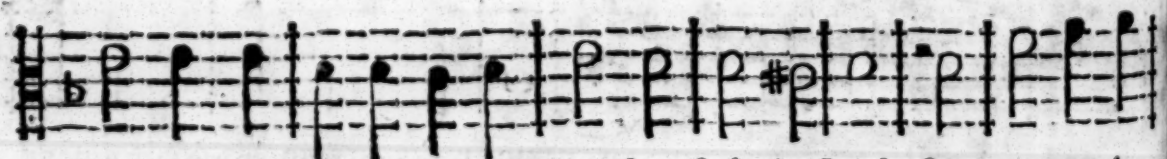
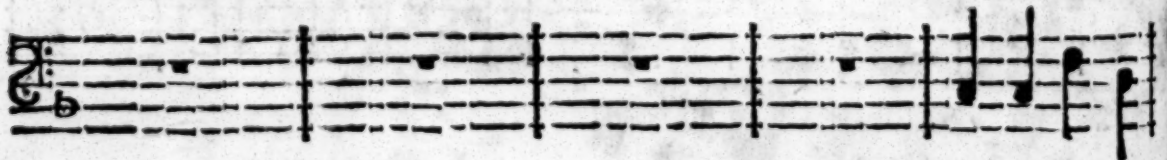
the people, And glory, glory in his holy, glory, glory in his ho-ly Name.



Let the hearts of them re-joy — — —



Let the hearts of them re-joy — — — — — ce, let the hearts of



— ce, let the hearts of them rejoyce that seek the Lord, Sing un--to the



them re-joy — — — — — ce that seek the Lord, Sing un--to the



A N T H E M S.

105

Contra, Tenor, & Bassus.

ANTHEM I.

Lord all the earth, and shew, and shew from da—y to day Sal—

Lord all the earth, and shew from da—y to da—y, Sal—

—va—ti—on, Blessed be the Lord God of I-sra-el, for e-ver and e-ver,

—va—ti—on, Blessed be the Lord God of I-sra-el, for e-ver and e-ver,

for e-ver and e-ver, and all, all, all the Peo-ple said A—men,

for e-ver and e-ver, and all the Peo-ple said A—men,

Contra, Tenor, & Basses.

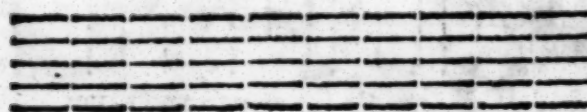
ANTHEM I.



and praised the Lord.



and praised the Lord.



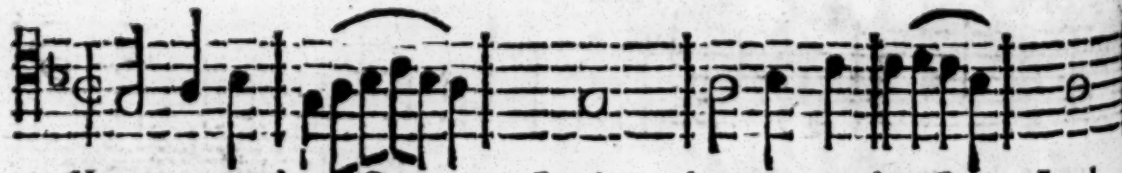
An ANTHEM out of the 39th Psalm.
Verses 13, 14, 15.

Contra, Tenor & Basses.

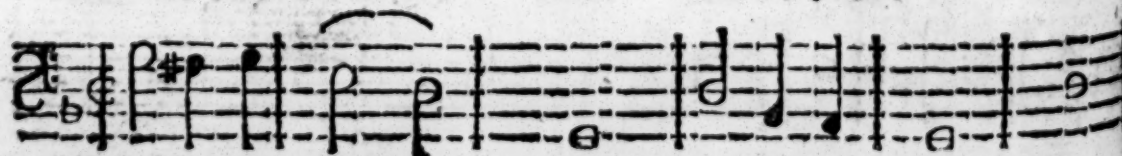
ANTHEM II.



Hear my pray'r, O— Lord, hear my pray'r, O Lord.



Hear my pray'r, O— Lord, hear my pray'r, O Lord,



ANTHEMS.

107

Contra, Tenor & Basses.

ANTHEM II.

and with thine ear consider my calling, hold not thy peace at

and with thine ear consider my calling, hold not thy peace at my

my tears, hold not thy peace at my tears, for I am a stranger

tears, hold not thy peace at my tears, for I am a stranger

with thee, and a So-journer, as all my

with thee, and a So-journer, as all my Fa

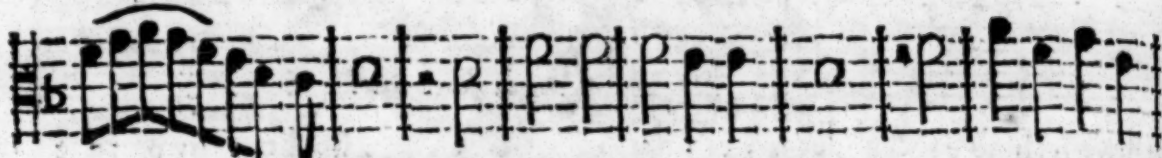
with thee, and a So-journer, as all my

with thee, and a So-journer, as all my

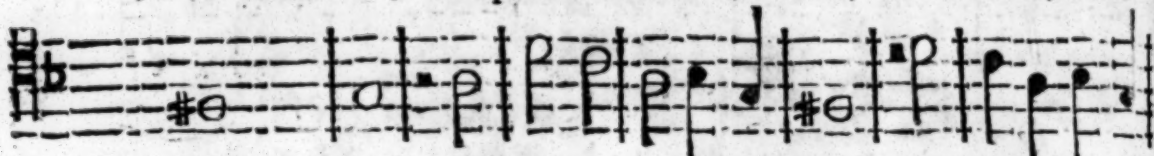
with thee, and a So-journer, as all my

Contra, Tenor & Basses.

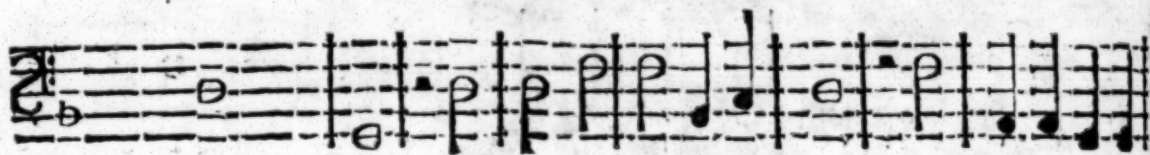
ANTHEM II.



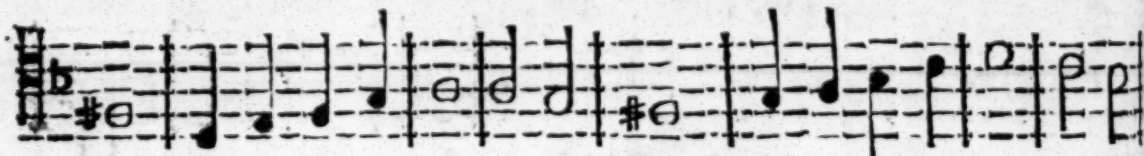
Fa—thers were, O spare me a little while, a little, little



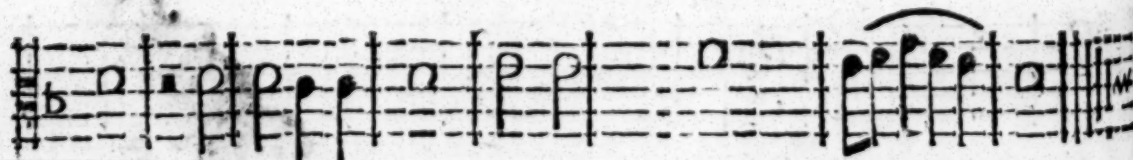
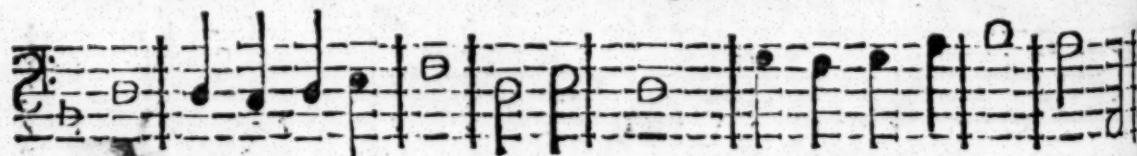
—thers were, O spare me a litt'e while, a little, little



while, that I may re—co—ver my strength, that I may re—co—ver my



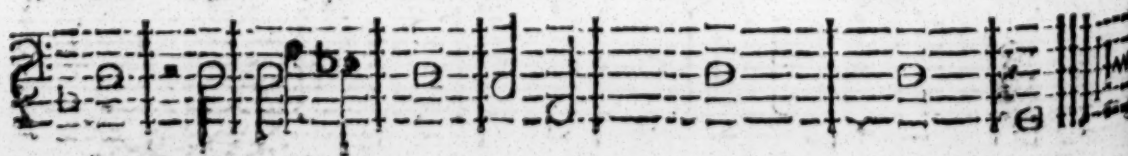
while, that I may re—co—ver my strength, that I may re—co—ver my



strength, before I go hence, and be no more seen.



strength, before I go hence and be no more seen.



An ANTHEM *out of Psalm 62.*
Set by Mr. James Green.

ANTHEM III.

Contra, Tenor & Basses.



My soul tru—ly wait—eth still upon God, still upon God, for of him



My soul tru—ly wait—eth still upon God, still upon God, for of him



cometh my Sal—va—tion, for of him cometh my Sal—va—tion;



cometh my Sal—va—tion, for of him cometh my Sal—va—tion;



Contra, Tenor & Basses.

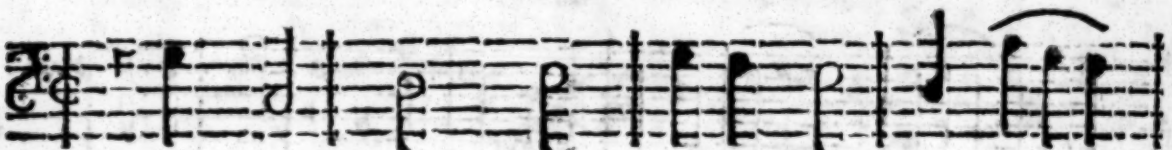
HYMN III.



He veri-ly, veri-ly, veri-ly is my strength, and m—



He veri-ly, veri-ly, veri-ly is my strength and m—



—y Sal-va-tion, in God is my health,



—y Sol-va-tion, in God is my health, in God, in God,



in God, in God, in God, in God, is my



in God, in God, in God, in God is my



ANTHEMS.

111

Contra, Tenor & Basses.

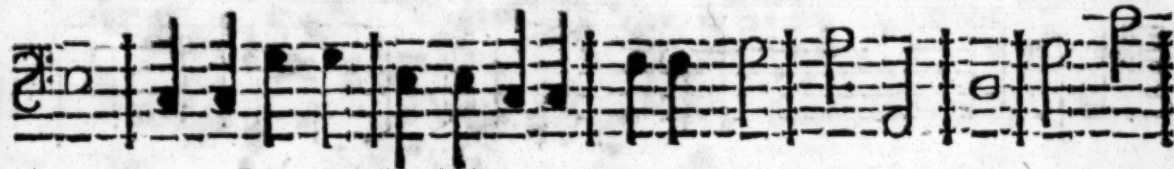
ANTHEM III.



health and my glory, glory, glory, glory, and my glo-ry, the rock



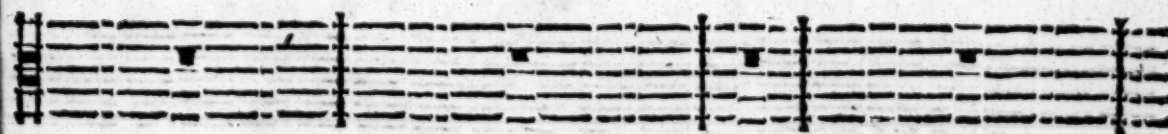
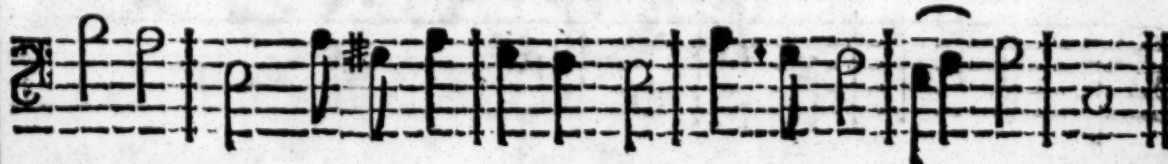
health and my glory, glory, glory, glory, and my glo-ry, the rock



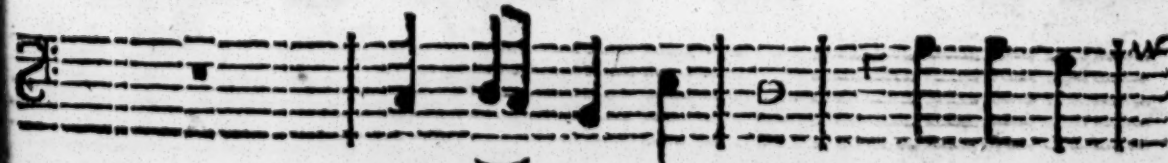
of my might, and in God is my trust, and in God is my trust.



of my might, and in God is my trust, and in God is my trust;



God spake once and twice, and twice, I have al—



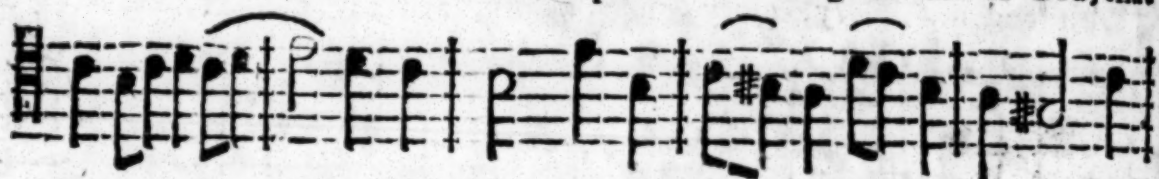
God spake once and twice.

Contra, Tenor & Basses.

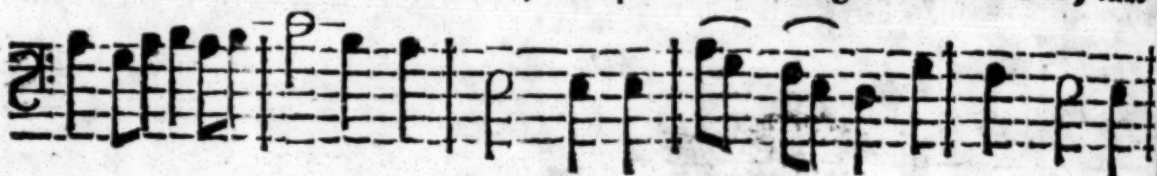
ANTHEM III.



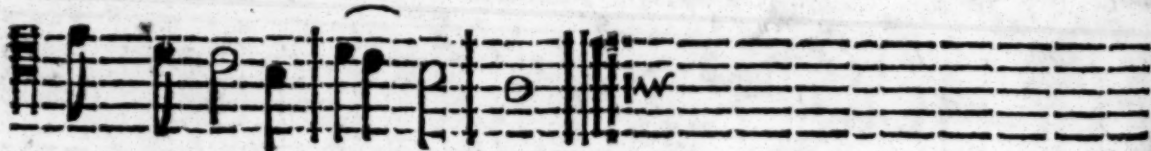
that pow'r be—longeth un—to God, that



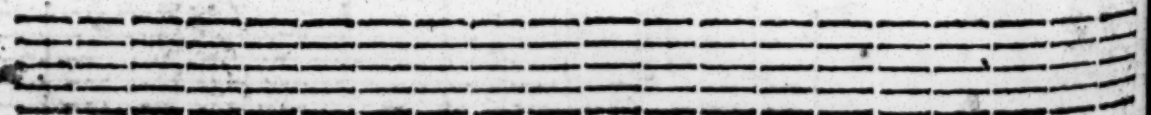
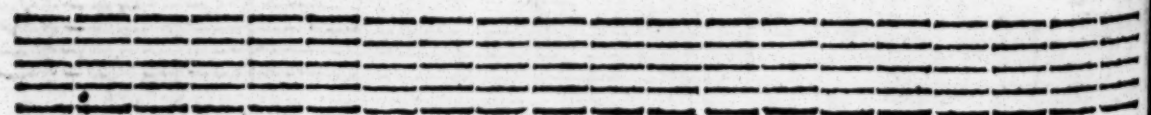
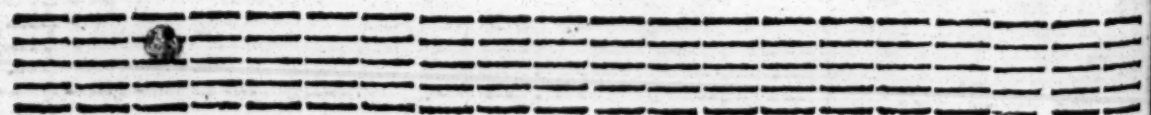
—so— heard the same, that pow'r be—longeth un—to God, that



pow'r be-longeth un—to God.



pow'r belongeth un—to God.



ANTHEMS.

113

An ANTHEM taken out of the 12 Chap. of Isa.

Tenor & Basses.

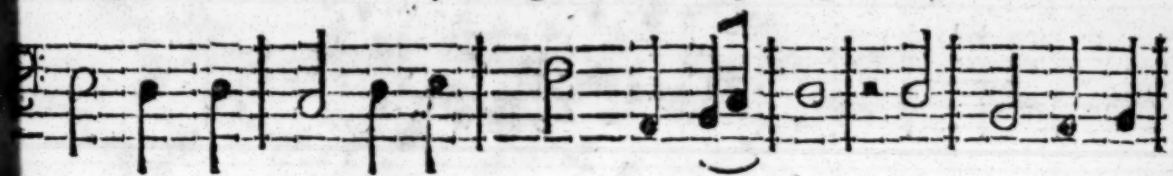
ANTHEM IV.



Behold the Lord is my sal—va—tion: In him will I



trust; for the Lord is my strength and my song: And he is be—



come my sal—va—tion. Cry aloud, and sing un—to the Lord,



for great is the holy, holy, holy, holy, holy, holy one of Is—ra—el.



Treble, Contra, Tenor & Basses.

HYMN IV.

CHORUS.

Al-le-lu-jah, Al-le-lu-jah, :||: :||: :||:

Al-le-lu-jah, Al-le-lu-jah, :||: :||: :||:

Al-le-lu-jah, Al-le-lu-jah, :||: :||: :||:

Al-le-lu-jah, Al-le-lu-jah, :||: :||: :||:

:||: :||: Al-le-lu-jah.

:||: :||: Al-le-lu-jah.

:||: :||: Al-le-lu-jah.

:||: :||: Al-le-lu-jah.

An ANTHEM out of Psal. 106. Verses 1, 3, 46.

Treble, Contra, Tenor & Basses. ANTHEM V. By Mr. J. Green.



O give thanks unto the Lord, O give thanks unto the Lord, for he is



O give thanks un-to the Lord, O give thanks unto the Lord, for he is



O give thanks un-to the Lord, O give thanks unto the Lord, for he is



gracious, and his mercy en-dureth for e--ver.



gracious, and his mercy en-du-reth for e-ver, for e-ver and ever.



gracious, and his mercy endureth for e-ver, and e-ver.



for e-ver and e-ver.

Treble, Contra, Tenor & Bassus.

ANTHEM V.



and his mercy endureth for e-ver, and his mercy endureth for e-ver.



and his mercy endureth for e-ver, and his mercy endureth for e-ver.



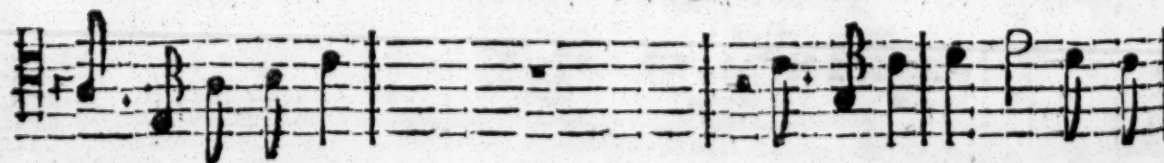
and his mercy en-dureth for e-ver, and his mercy endureth for e-ver.



that always keep judgment are all they that al-

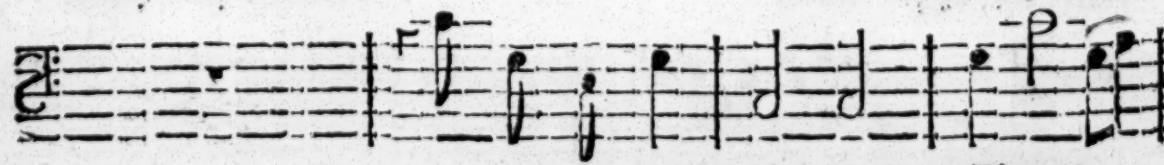


Blessed are all they, that always keep judgment, Blessed are all they that al-



Blessed are all they,

Blessed are all they that al-



that always keep

Judgment are all they

Treble, Contra, Tenor & Basses.

ANTHEM V.



-ways keep judgment,



-ways keep judgment,



ways keep judgment, and do ————— righ-teous-ly.



keep judgment, and so.



and do ————— righ-teous-ly.



and do ————— righ-teous-ly.



and do righ-teous-ly.



and do ————— righ-teous-ly.

Treble, Contra, Tenor & Bassus.

ANTHEM V.

The first system of musical notation for 'The Bird Song' is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eight measures. The first measure contains a quarter note G4, an eighth note A4, and a quarter note B4. The second measure contains a quarter note C5, an eighth note B4, and a quarter note A4. The third measure contains a quarter note G4, an eighth note F#4, and a quarter note E4. The fourth measure contains a quarter note D4, an eighth note C4, and a quarter note B3. The fifth measure contains a quarter note A3, an eighth note G3, and a quarter note F#3. The sixth measure contains a quarter note E3, an eighth note D3, and a quarter note C3. The seventh measure contains a quarter note B2, an eighth note A2, and a quarter note G2. The eighth measure contains a quarter note F#2, an eighth note E2, and a quarter note D2. The system ends with a double bar line.

A single staff of handwritten musical notation. The notation includes a treble clef, a key signature of one sharp (F#), and a series of notes including quarter, eighth, and sixteenth notes, as well as rests. The handwriting is in a historical style, likely from the 18th or 19th century.

A single staff of handwritten musical notation. It begins with a treble clef. The notation includes several measures with notes and rests. The notes are written in a cursive, handwritten style. The staff is divided into measures by vertical bar lines.

A single line of handwritten musical notation on a five-line staff. The notation includes various note values, including minims, crotchets, and quavers, along with rests. Some notes are beamed together, and there are some unusual markings, possibly indicating ornaments or specific performance instructions. The ink is dark and the handwriting is characteristic of 18th-century musical manuscripts.

ANTHEMS

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Treble, Contra, Tenor & Basses.

ANTHEM V.

end, and let all the People say, A—men.

end, and let all the People say, A—men.

end, and let all the People say, A—men.

end, and let all the People say, A—men.

An ANTHEM out of Psal. 128, Ver. 1, 2.

Treble, Contra, Tenor & Basses.

ANTHEM VI.

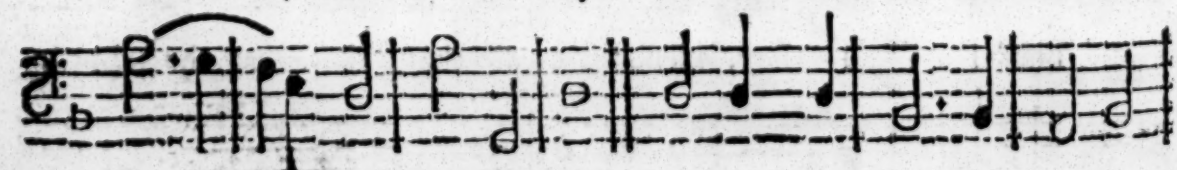
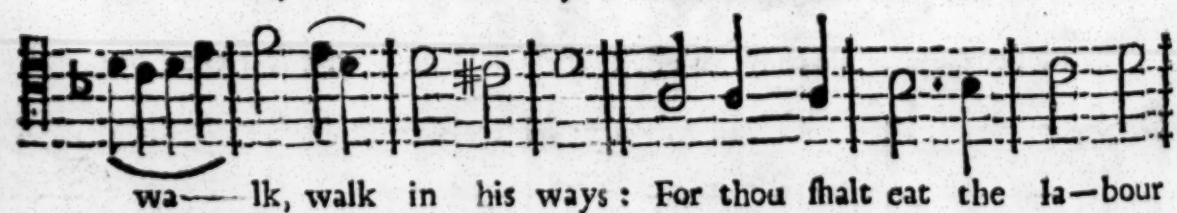
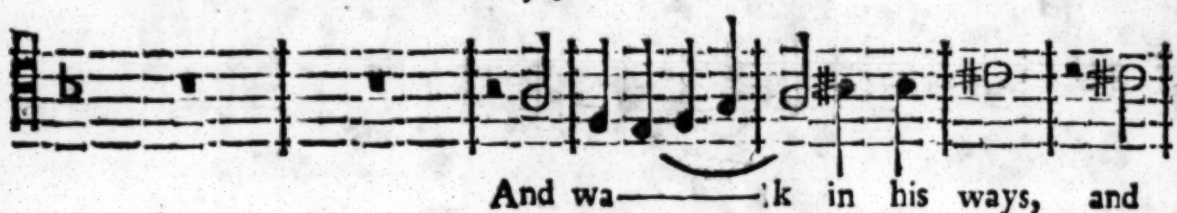
Blessed are all they, Blessed are all they, that fear the Lord, and

Blessed are all they, blessed are all they, that fear the Lord, and

Blessed are all they, blessed are all they, that fear the Lord,

Treble, Contra, Tenor, & Bass.

ANTHEM VI.



ANTHEMS.

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Treble, Contra, Tenor & Bassus.

ANTHEM VI.



of thine hands, thou shalt eat the labour of thine hands, O well is thee,



of thine hands, thou shalt eat the labour of thine hands, O well is thee,



of thine hands, thou shalt eat the labour of thine hands, O well is thee,



and



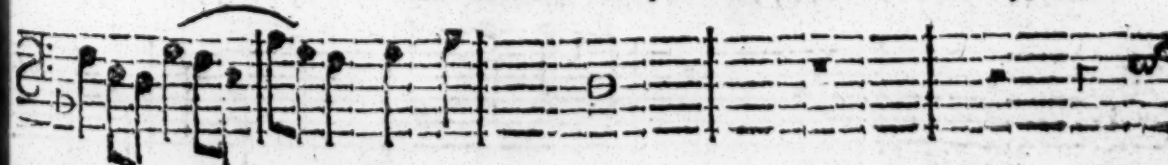
O well is thee,



O well is thee,



O well is thee, and ha ——— py shalt

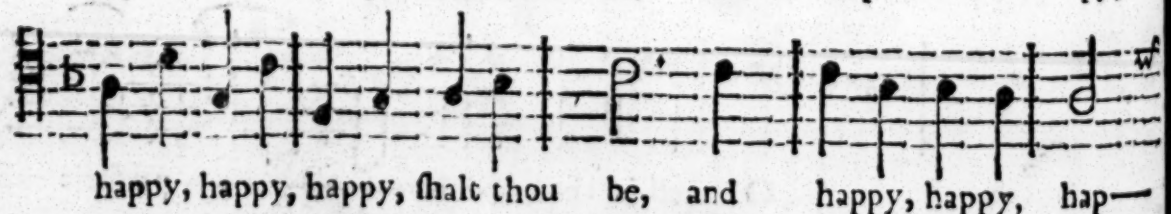
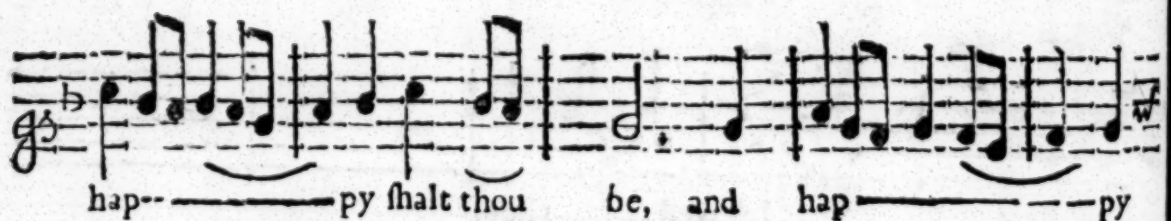
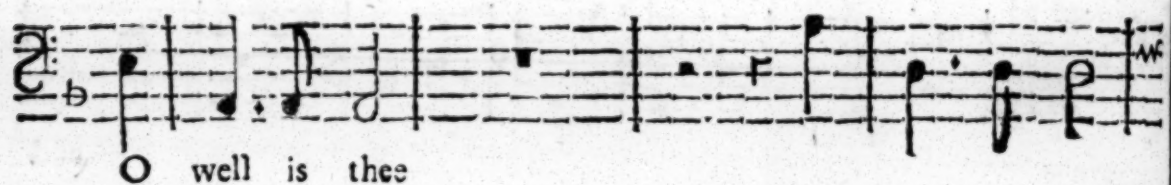
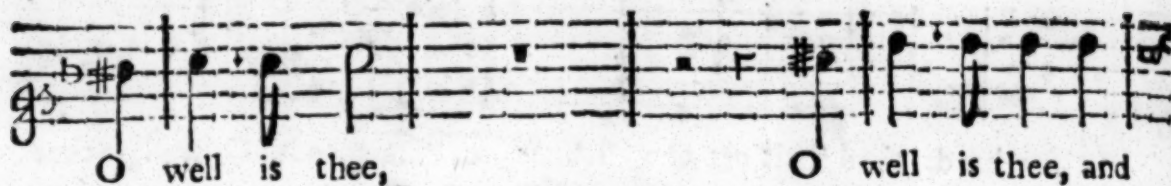


hap ——— py shalt thou be,

R

Treble, Contra, Tenor, & Basses.

ANTHEM VI.



ANTHEMS.

123

Treble, Contra, Tenor & Bassus.

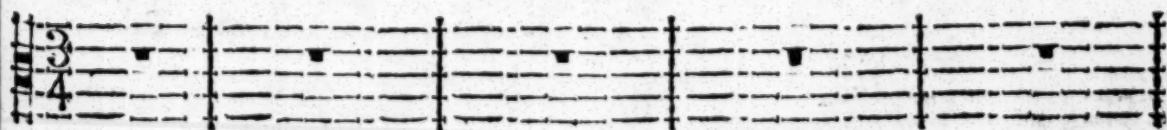
ANTHEM VI.



An ANTHEM *out of* Psal. 81, *Ver.* 1, 2, 3, 4.

Treble, Contra, Tenor & Bassus.

HYMN VII.



Treble, Contra, Tenor & Bassus.

ANTHEM VII.



Take the psalm, bring hither the Tabret and



Take the psalm, bring hither the Tabret and

ANTHEMS.

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Treble, Contra, Tenor, & Basses.

ANTHEM VII.



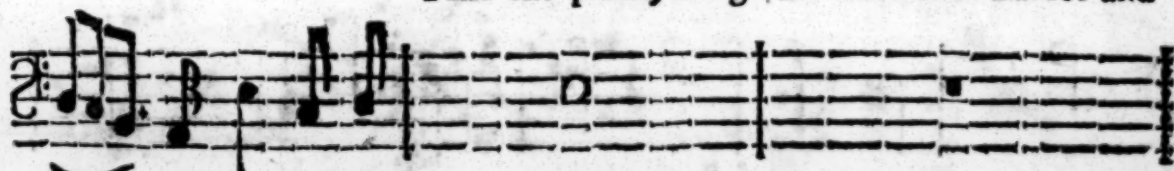
Take the psalm, bring hi—ther the Tabret and



mer—ry Harp with the Lute,



Take the psalm, bring hi—ther the Tabret and



mer-ry Harp, with the Lute,



mer—ry Harp, and mer—ry Harp with the Lute.



and mer-ry harp with the Lute.



mer—ry Harp, and mer—ry harp with the Lute.

Blow



Blow up the Trum—

Treble, Contra, Tenor & Basses. ANTHEM VII.

Blow up the Trumpet, the Trumpet, the rum—pet.



up the Trumpet, the Trum—pet, the Trumpet



—pet, the Trumpet, the Trum—pet,



in the new Moon, e-ven in the time appointed, and up-on our



in the new Moon, e-ven in the time appointed, and up-on our

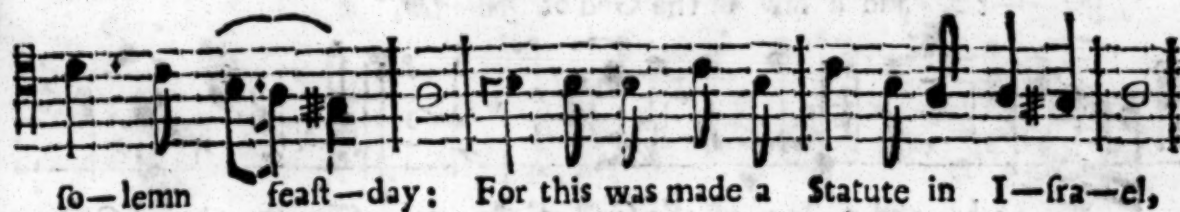
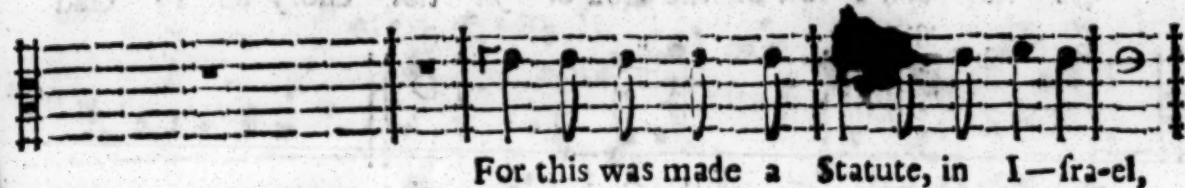


ANTHEMS.

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Treble, Contra, Tenor & Bassus.

ANTHEM VII.



Treble, Contra, Tenor & Basses.

ANTHEM VII.



Ja-cob, and a law of the God of Ja-cob. Glory be to God



Ja-cob, and a law of the God of Ja-cob,



Ja-cob, and a law of the God of Ja-cob. Glo-ry be to God

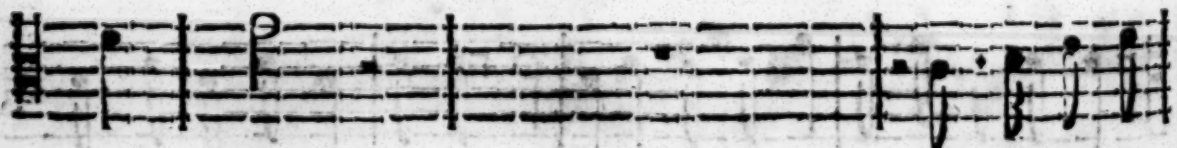


on high,

Glo-ry be to



and on Earth Peace, good will to-ward men;



on high,

Glo-ry be to



and on Earth Peace, good will to-ward men.

ANTHEMS.

129

Treble, Contra, Tenor & Basses.

HYMN VII.

God, Glo-ry be to God to God on high, and on Earth

Glo-ry be to God, Glo-ry be to God on high, and on Earth

God, Glory be to God, to God on high, and on Earth

Glo-ry be to God, Glo-ry be to God on high,

Peace, peace, good will to-ward, men. Al-le-lu-jab, Allelujab,

Peace, peace, good will to-ward men. Allelujab, Allelujab,

Peace, peace, good will to-wards men. Allelujab, Allelujab.

Treble, Contra, Tenor & Bassus.

ANTHEM VII.



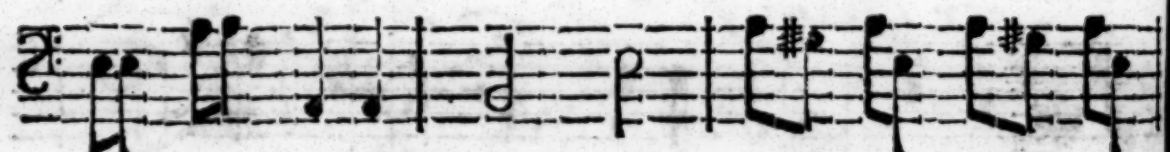
Allelujah, Al-le — lu — jab, :||: :||:



Al-le-lu-jah, Al-le — lu — jab, :||: :||:



Al-le-lu-jah, Al-le — lu — jab, :||: :||:



Al — le — lu — jab.



Al — le — lu — jab.



Al — le — lu — jab.

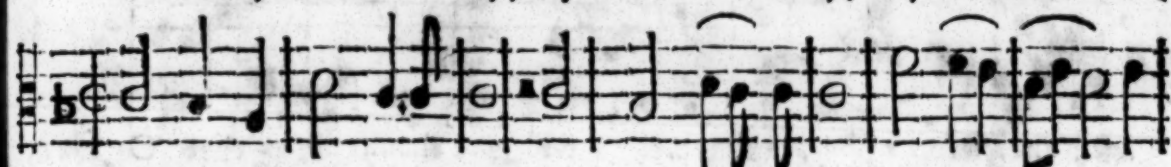


An ANTHEM taken out of Ps. 108. Ver. 1, 3.

Treble, Contra, Tenor & Bassus. ANTHEM VIII. By J. Green.



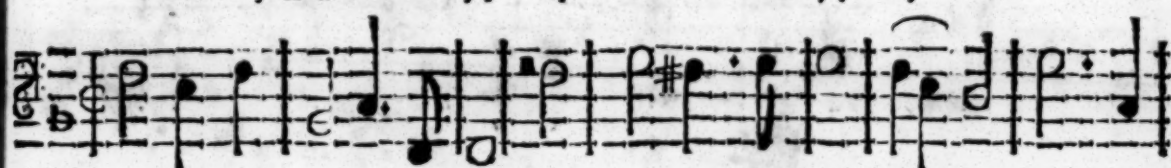
O God my heart is rea-dy, my heart is rea-dy, my heart is rea-



O God my heart is ready, my heart is ready, my heart is rea-



O God my heart is ready, my heart is ready, my heart is rea-



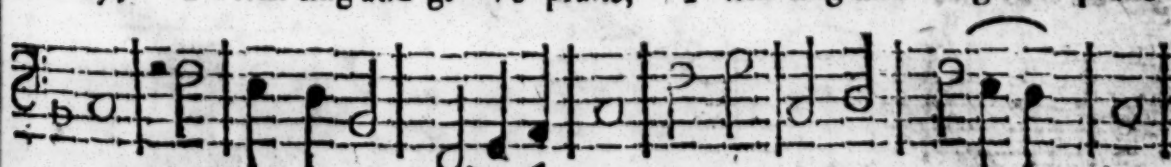
—dy, I will sing and give praise,



—dy, I will sing and give praise, I will sing and give praise,



—dy, I will sing and gi—ve praise, I will sing and give praise

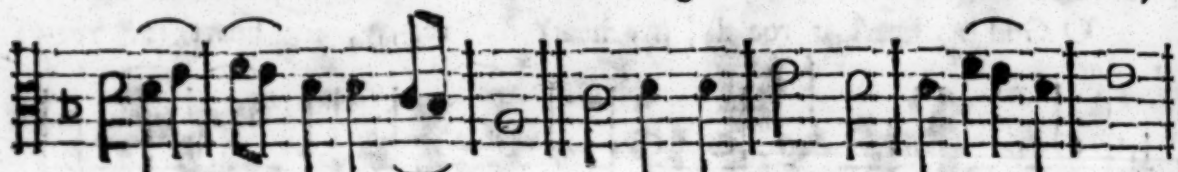


Treble, Contra, Tenor & Bassus.

ANTHEM VIII.



with the best member I have. I will give thanks un-to thee O Lord,



with the best member I have. I will give thanks un-to thee O Lord,



with the best member I have. I will give thanks un-to thee O Lord,



a-mong the peo-ple I will



un-to thee O Lord, a-mong the peo-ple I will



un-to thee O Lord, a-mong the peo-ple I will



ANTHEMS.

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Treble, Contra, Tenor, & Basses.

ANTHEM VIII.

sing prai--ses, sing praises, sing prai--ses, un--to thee
 sing prai--ses, sing praises, sing prai--ses, un--to thee
 sing prai--ses, sing praises, sing prai--ses un--to thee

a--mong the na--tions.
 a--mong the na--tions.
 among the na--tions.

This ANTHEM in Four Parts, by Mr. J. Green.

Mi in C. Treble, Contra, Tenor, & Bassus.

ANTHEM IX.



O praise the Lord of heav'n, praise him in the height,



O praise the Lord of heav'n, praise him in the height,



O praise the Lord of heav'n, praise him in the height,



O praise the Lord of heav'n, praise him in the height,



O praise the Lord of heav'n, praise him in the height,



O praise the Lord of heav'n, praise him in the height,



ANTHEMS.

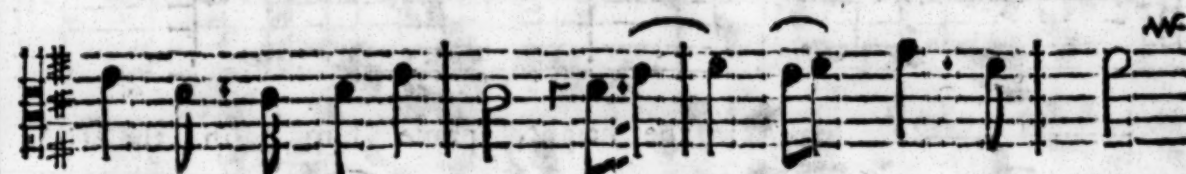
135

Treble, Contra, Tenor & Basses.

ANTHEM IX.



O praise the Lord of heav'n, praise him in the height,



O praise the Lord of heav'n, praise him in the height,



O praise the Lord of heav'n, praise him in the height,



Contra, Tenor & Basses.



praise him, praise him, praise him, praise him, praise



praise him, praise him, praise him, praise him, pra-



praise him, praise him, praise him, praise him,

ANTHEMS.

Contra, Tenor, & Basses.

ANTHEM IX.

him, him in the height, praise him in the height.

se him in the height, praise him in the height.

Mi in E. Treble, Tenor & Basses.

The Lord healeth those that are broken in heart, and giveth

The Lord healeth those that are bro—ken in heart, and gi—veth

medicine to he

al their sick—ness.

medicine to he

al their sick—ness.

ANTHEMS.

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Mi in C. *Contra, Tenor & Basses.* ANTHEM IX.



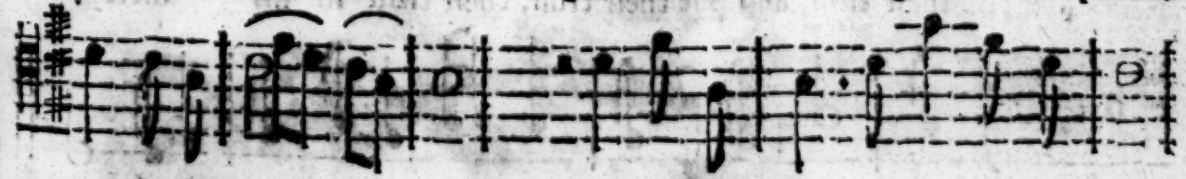
Great, great, great is our Ld. and great is his pow'r, yea, and his wis—dom is



in—finite, great, great, great is our Ld. and great is his pow'r, yea, and his



wisdom is in—fi—nite, great is our Lord, and great is his pow'r,



Treble, Tenor & Basses.

ANTHEM IX.

yea, and his wisdom is infinite, yea, and his wisdom is in-fi-nite.

Mi in E.

The Lord delighteth in them that fear him, and put their trust,

and put their trust, and put their trust, their trust in his mercy.

Treble, Contra, Tenor, & Bassus.

ANTHEM IX.



*A Funeral ANTHEM. Set by Mr. James Green.**Treble, Contra, Tenor & Basses. ANTHEM X.*

I am the Resurrection and the life saith the Lord, he that be-lie—



I am the Resurrection, and the life saith the Lord, he that be-lie—



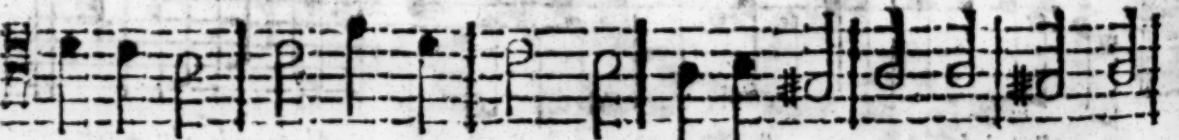
I am the Resurrection, and the life, saith the Lord, he that belie—



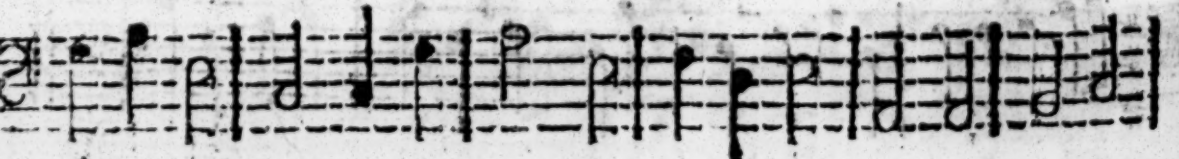
—veth in me, though he were dead, yet shall he live, and who—so—e—



—veth in me, though he were dead, yet shall he live, and who—so—e—



—veth in me, though he were dead, yet shall he live, and who—so—e—



ANTHEMS

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Treble, Contra, Tenor & Basses ANTHEM X.



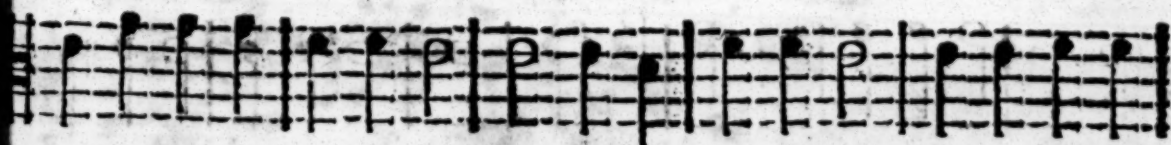
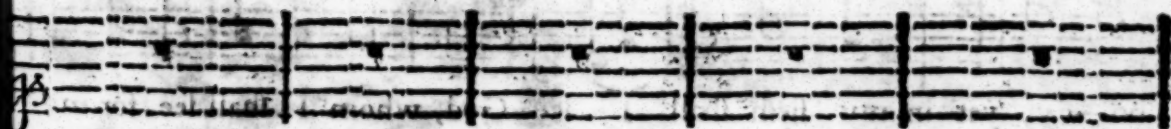
—ver li—veth and be—lieveth in me shall ne—ver die.



—ver li—veth and be—lieveth in me shall ne—ver die, I



—ver li—veth and be—lie—veth in me shall ne—ver die. I



know that my re—deemer li—veth, and that he shall stand at the latter



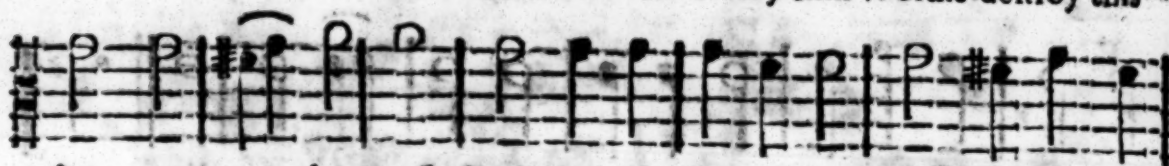
know that my re—deemer li—veth, and that he shall stand at the latter



Treble, Contra, Tenor & Basses. ANTHEM X.



And tho' after my skin Worms destroy this



day up-on the Earth, and tho' af-ter my skin Worms destroy this



day up-on the Earth, and tho' af-ter my skin Worms destroy this



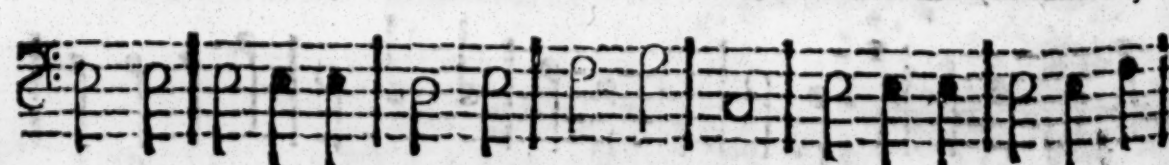
bo-dy, yet in my flesh shall I see God, whom I shall see for my



bo-dy, yet in my flesh shall I see God, whom I shall see for my



bo-dy, yet in my flesh shall I see God, whom I shall see for my



ANTHEMS.

143

Treble, Contra, Tenor, & Bass. LIGHT ANTHEM. X.



self and mine eyes shall behold, and not a—no—ther, we brought



self and mine eyes shall behold, and not a—no—ther, we brought



self and mine eyes shall behold, and not a—no—ther, we brought



nothing in—to this world, and it is certain we can car-ry



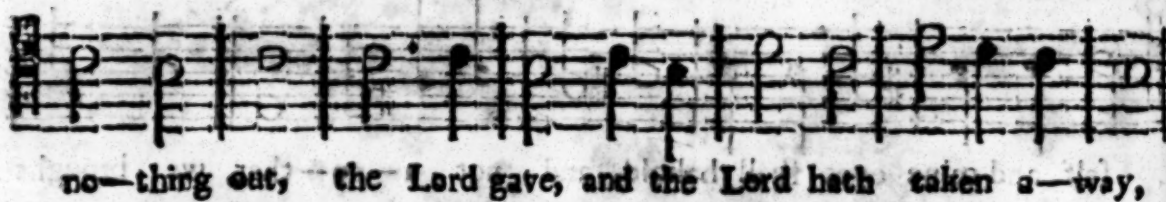
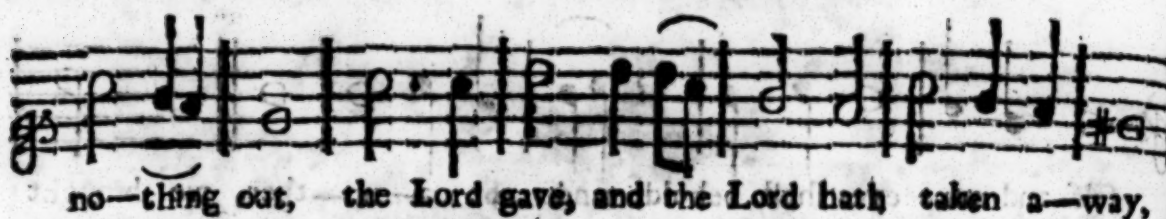
nothing in—to this world, and it is certain we can car-ry



nothing in—to this world, and it is certain we can car-ry



Treble, Contra, Tenor & Bass. ANTHEM X.



An ANTHEM *taken out of* Ps. 86. Ver. 1, 2.

Treble, Contra, Tenor & Basses. ANTHEM XI.



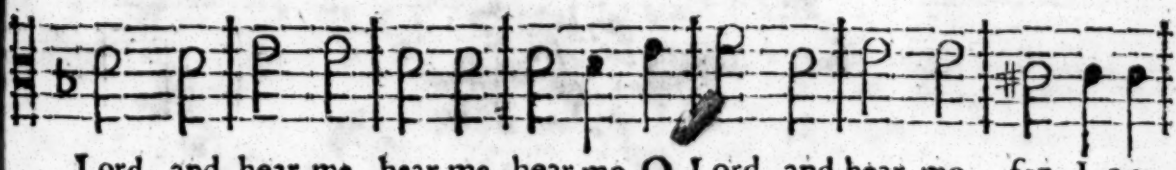
Bow down thine ear O Lord and hear me, bow down thine ear O



Bow down thine ear O Lord and hear me, bow down thine ear O



Lord, and hear me, hear me, hear me O Lord and hear me, for I am

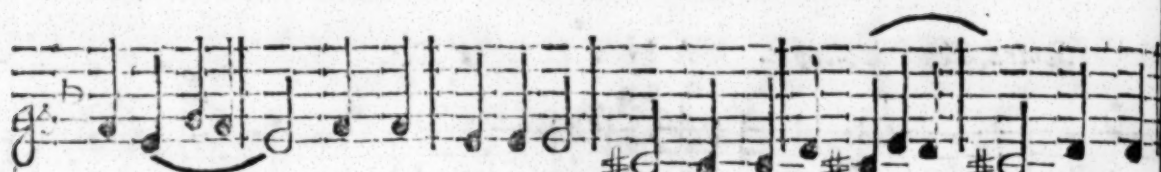


Lord, and hear me, hear me, hear me O Lord, and hear me, for I am



Treble, Contra, Tenor & Basses.

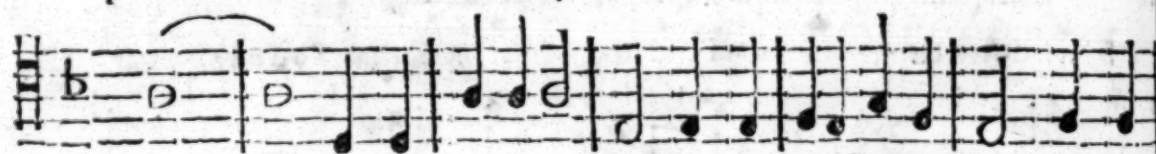
ANTHEM XI.



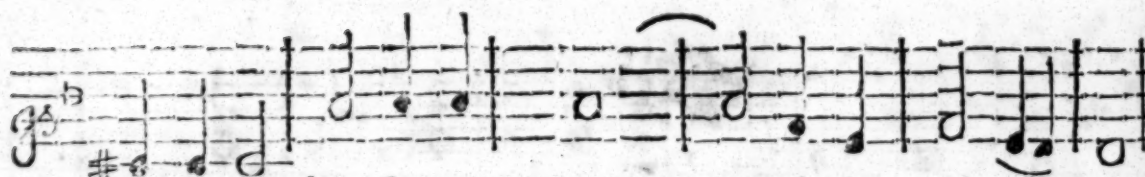
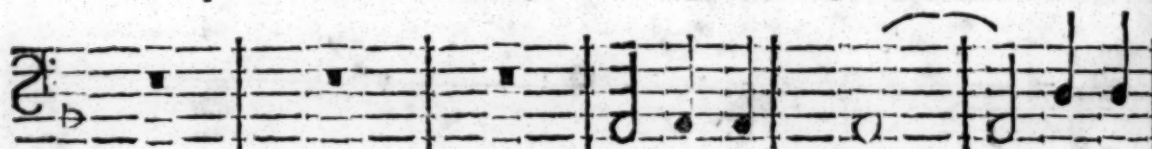
poo—r and in mi-fe-ry, for I am poo—r, and in



poo — r and in mi-fe-ry.



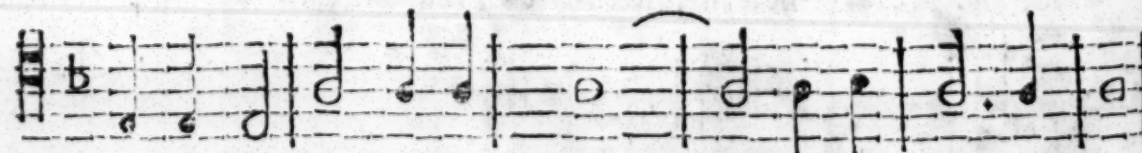
poor and in misery, for I am poo—r and in



mi-fe-ry, for I am poo—r and in mi-fe-ry.



for I am poo—r and in mi-fe-ry.

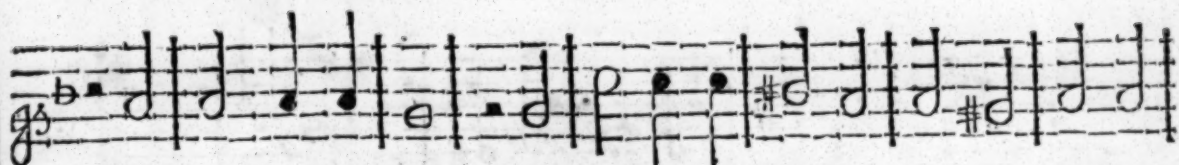


ANTHEMS.

147

Treble, Contra, Tenor, & Basses.

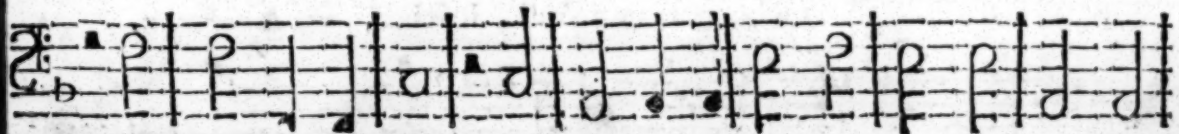
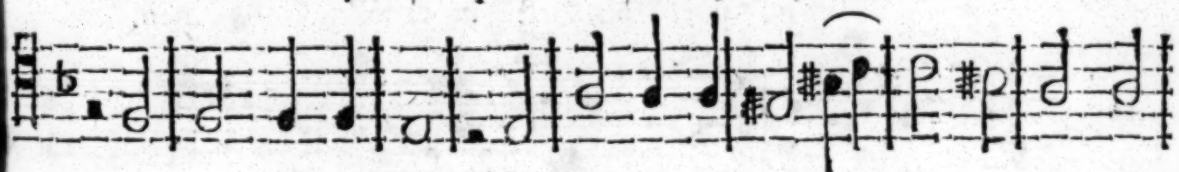
ANTHEM XI.



Preserve thou my soul, preserve thou my soul for I am holy,



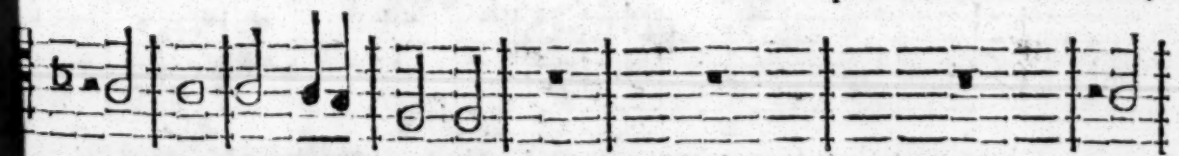
Preserve thou my soul preserve thou my soul for I am holy,



my God save thy servant, who puts his trust in thee,



my God save thy servant, who put his trust in thee,



my God save thy servant, who puts his trust in thee, who



Treble, Contra, Tenor, & Basses.

ANTHEM XI.



who puts his trust in thee, A—men.

who puts his trust in thee, A—men.

puts his trust in thee, who puts his trust in thee, A—men.

*An ANTHEM taken out of Psalm 13.**Contra, Tenor, & Basses.*

ANTHEM XII.



How long wilt thou forget me O Lord, for ever, how long wilt thou

How lang wilt thou forget me O Lord, for ever, how long wilt thou

ANTHEMS.

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Contra, Tenor & Basses.

ANTHEM XII.



hide thy face, how long wilt thou hide thy face from me, how long shall I seek



counsel in my soul, and be so vexed, and be so vexed,



and be so vexed, so vex-ed in my heart, how long shall mine



Contra, Tenor & Basses.

ANTHEM XII.



Enemies triumph over me. Con-fi—der and hear me O Lord my



God, lighten mine eyes that I sleep not in death, loast mine e—nemies say,



I have prevailed against him, for if I be cast down, if I be cast down,



A N T H E M S.

151

Contra, Tenor & Basses.

ANTHEM XII.



they that trouble me will rejoyce, they that trouble me will rejoyce.



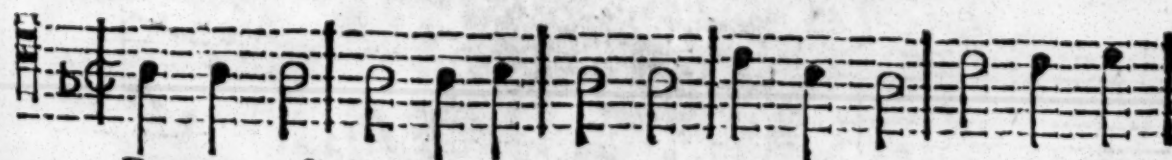
Treble, Contra, Tenor & Basses.



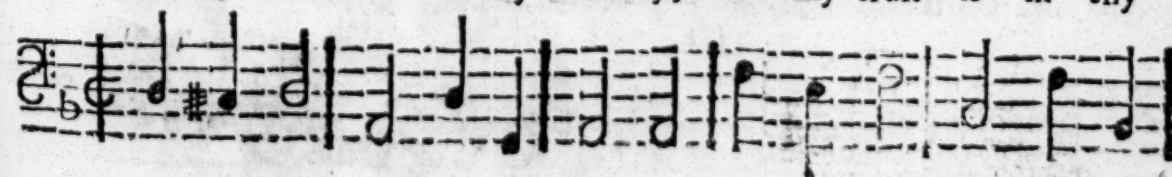
But my trust is in thy mercy, but my trust is in thy



But my trust is in thy mercy, but thy trust is in thy



But my trust is in thy mercy, but my trust is in thy



Treble, Contra, Tenor & Basses.

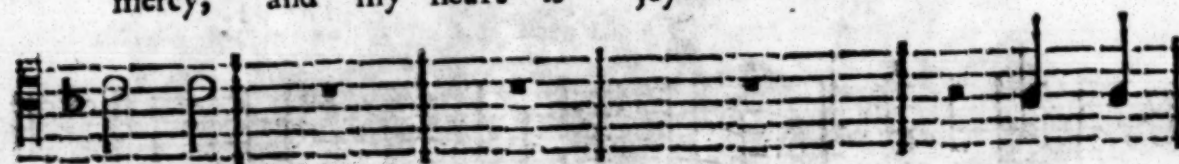
ANTHEM XII.



mercy, and my heart is joy— — — — — ful,



mercy, and my heart is joy— — — — —



mercy,

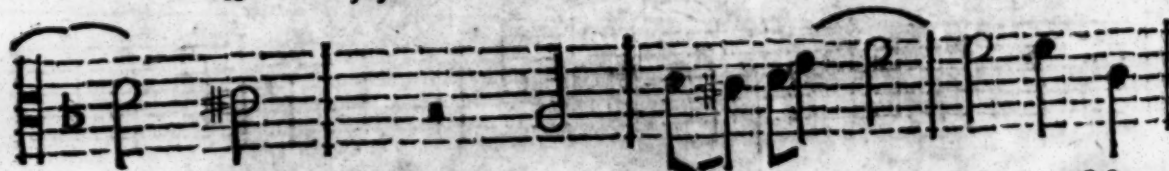
and my



and my heart is joy— — — — —



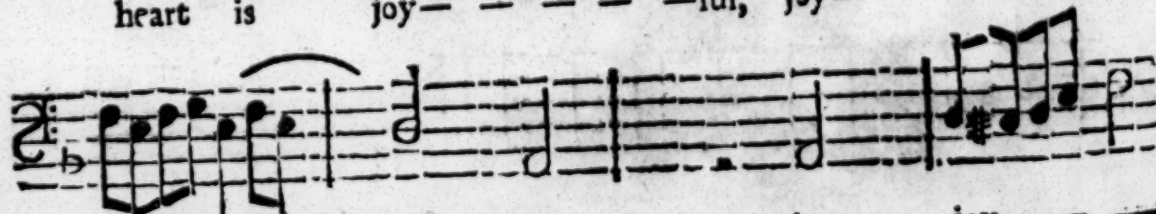
is joy— — — — — ful, joyful,



— — — — — ful, is joy— — — — — ful, joyful,



heart is joy— — — — — ful, joy— — — — —



— — — — — ful, is joy— — — — —

ANTHEMS.

153

Treble, Contra, Tenor & Basses.

ANTHEM XII.



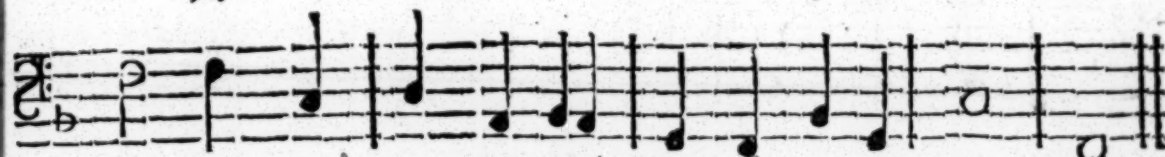
joyful joy — — — — — ful in thy sal — va — — tion.



joyful, joy — — — — — ful joy — ful in thy sal — va — — tion.



— ful joy — — — — — ful in thy sal — va — — tion.



— ful, joy — ful, joy — ful, joy — ful in thy sal — va — — tion.



I will sing of the Lord, be — cause he hath dealt so



I will sing of the Lord, be — cause he hath dealt so

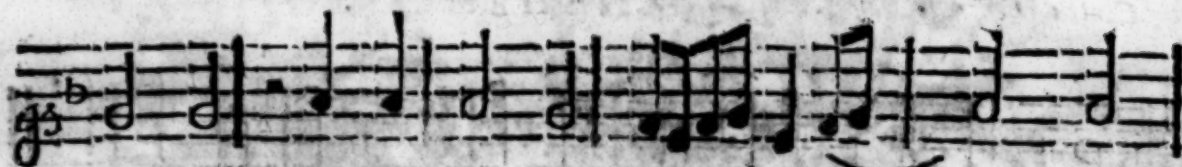


I will sing of the Lord, be — cause he hath dealt so



Treble, Contra, Tenor & Basses.

ANTHEM XII.



mercy, and my heart is joy— — — — — ful,



mercy, and my heart is joy— — — — —



mercy, and my



and my heart is joy— — — — —



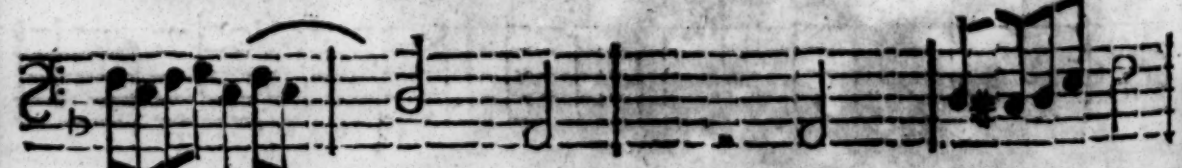
is joy— — — — — ful, joyful,



— — — — — ful, is joy— — — — — ful, joyful,



heart is joy— — — — — ful, joy— — — — —



— — — — — ful, is joy— — — — —

ANTHEMS.

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Treble, Contra, Tenor & Basses.

ANTHEM XII.



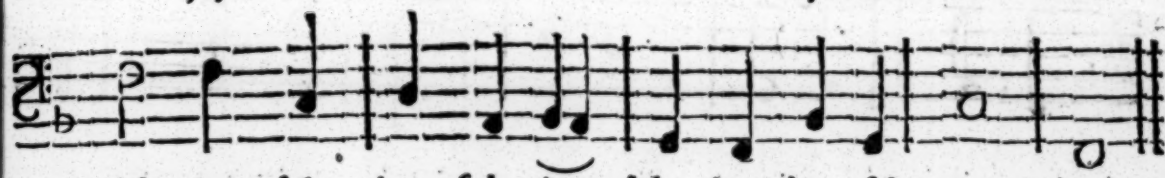
joyful joy — — — — — ful in thy sal — va — tion.



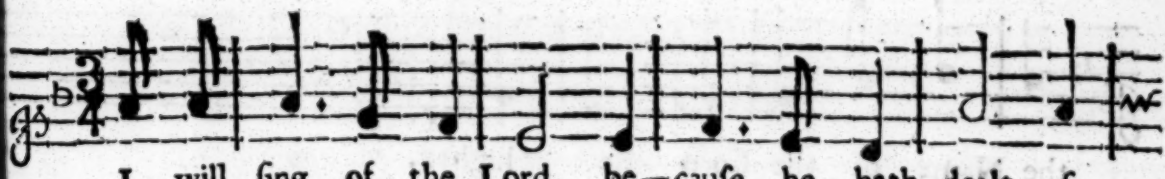
joyful, joy — — — — — ful joy — ful in thy sal — va — tion.



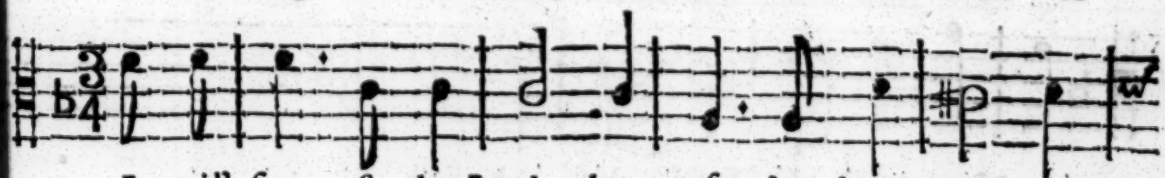
— ful joy — — — — — ful in thy sal — va — — — — tion.



— — — — — ful, joy — ful, joy — ful, joy — ful in thy sal — va — — — — tion.



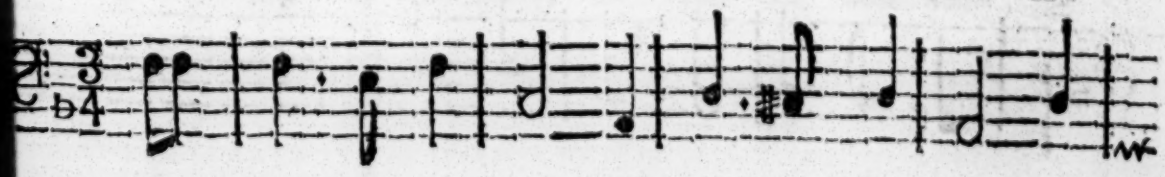
I will sing of the Lord, be — cause he hath dealt so



I will sing of the Lord, be — cause he hath dealt so



I will sing of the Lord, be — cause he hath dealt so



ANTHEMS:

Soprano, Treble, Contra, Tenor & Basses.

ANTHEM XII.



lo-ving-ly with me, yea, I will praise the Name of the Lord,



lo-ving-ly with me, yea, I will praise the Name of the Lord,



lo-ving-ly with me, yea, I will praise the Name of the Lord,



the Name of the Lord most highest.



the Name of the Lord most highest.

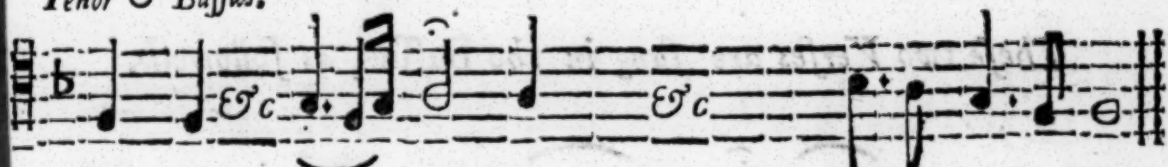


the Name of the Lord most highest.

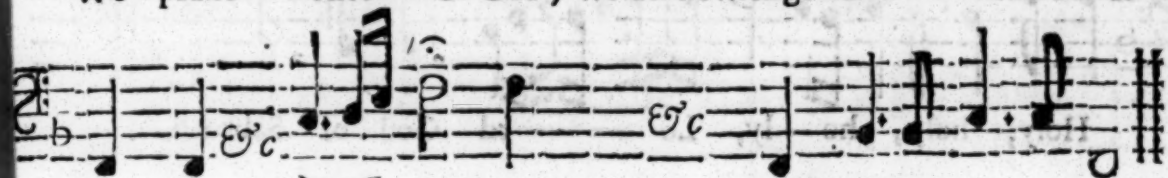


TE DEUM.

155

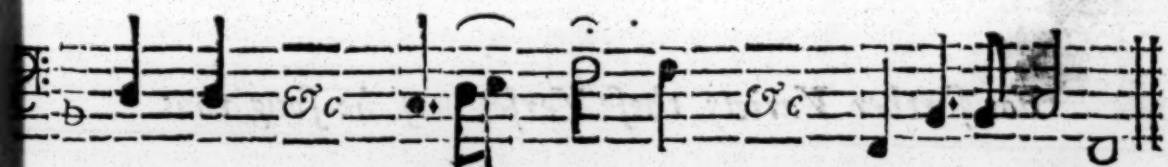
Tenor & Bassus.

We praise thee O God; we acknowledge thee to be the Lord.

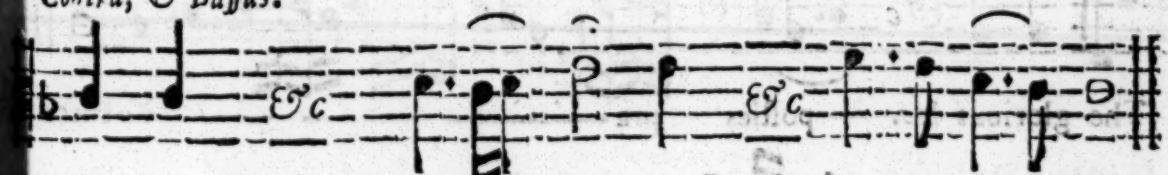


To thee all &c. O Lord have &c. are sung as before.

The Tenor part of these following are sung as before, but the Bassus begins upon D sol re, viz, The Father &c. Also the &c. Thou art the &c. We believe &c. Make them &c. Govern &c. And we worship &c. as followeth.



Make them &c. with thy Saints; in &c. —ry ever—lasting.

Contra, & Bassus.

All the Earth doth worship thee, the Father e—ver—last—ing.

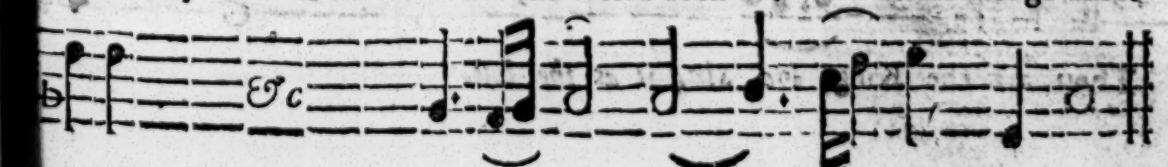


To the Cheru &c. Heaven and &c. When thou &c. Thou sit—
test &c. We therefore &c. Day by &c. Vouchsafe &c. are sung as
this former.

*Note that, The Holy &c. Thing Honourable &c. O Lord save &c. O
Lord let &c. may either be sung by the former, or this following.*



The Holy Church thro'out all the world doth acknowledge thee.



These two Verses are sung in the Bassus, as followeth.



Holy, holy, ho—ly, Lo —rd God of Sabbath.

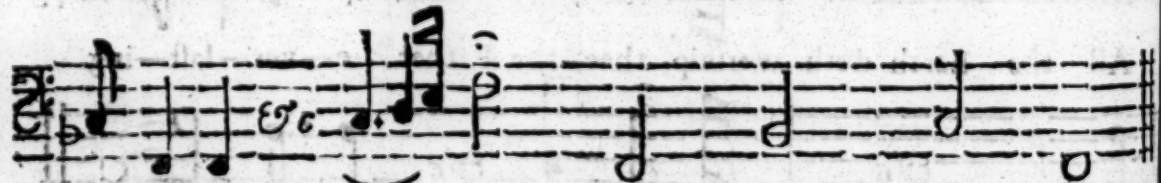


Thou didst open the Kingdom of heav'n to all be—lievers.

For farther Variety, these Verses may be sung thus.



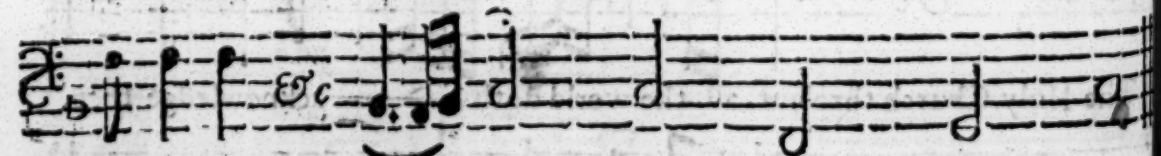
The glorious &c. —postles pra —se thee.



The Noble Army &c. Sing it as the last.



The goodly &c. Prophets prai —se thee.



Thou art the King, &c, Sing it as the last.

CHORUS.



O Lord in thee have I trusted, let me never be confounded. A—men.



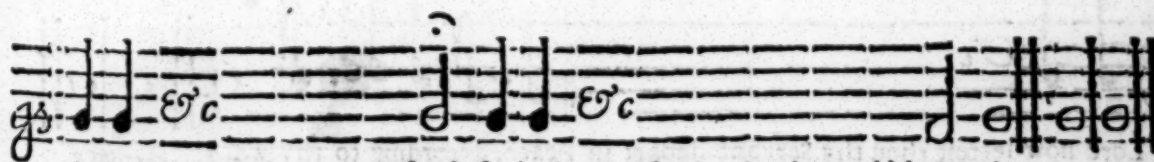
O Lord &c.



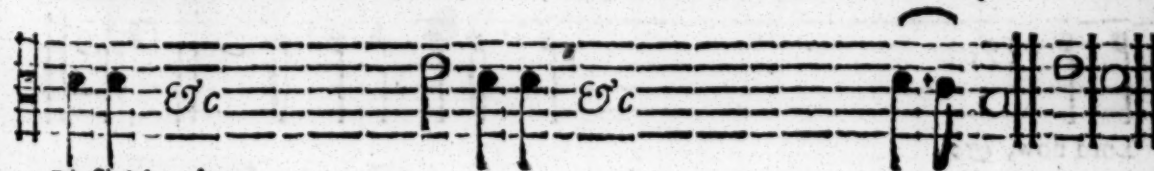
O Lord, &c.



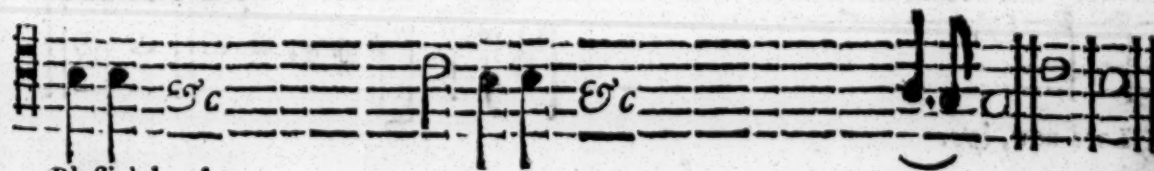
Benedictus.



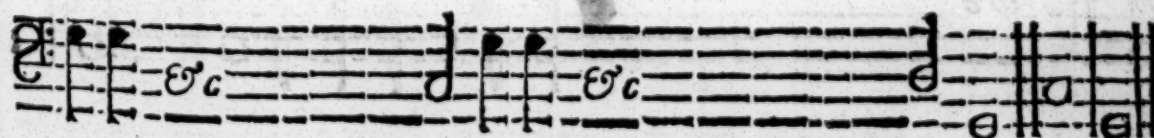
Blessed be the Lord God of Israel, for he hath visited and redeemed his People. A—men.



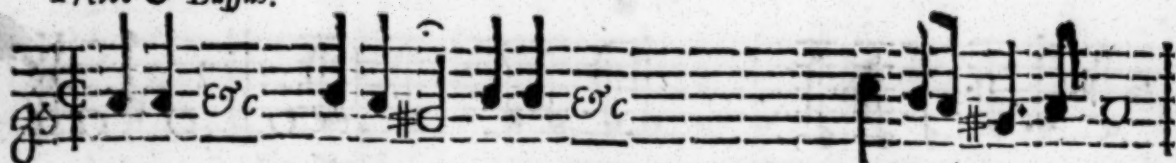
Blessed be, &c.



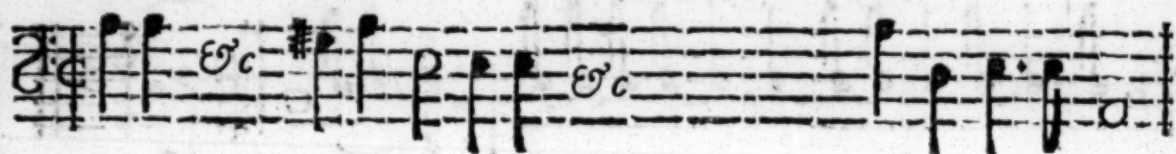
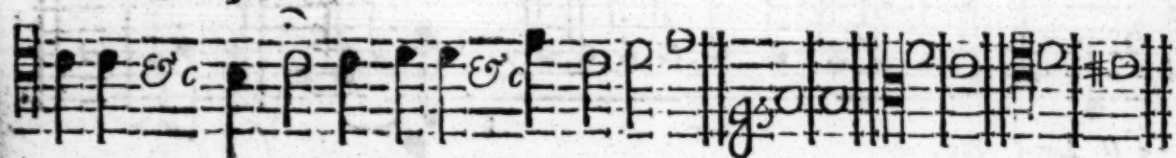
Blessed be, &c.



MAGNIFICAT.

Treble & Bassus.

My soul doth Magnifie the Lord, and my Spirit hath rejoyced in God my Sa-vi-our.

*Treble & Bassus.*

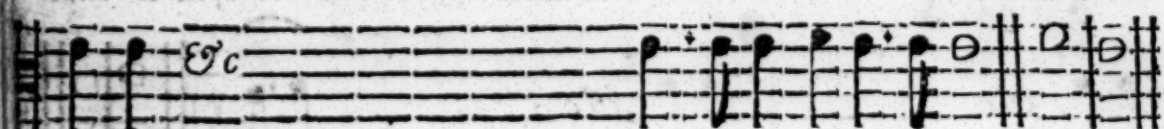
For he hath regarded the holiness of his hand Maiden, A-men, A-men, A-men.



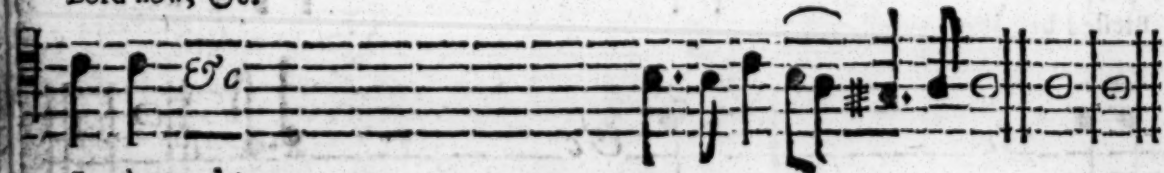
Nunc Dimittis.

Treble, Contra, Tenor, & Bassus.

Lord now letteth thou thy Servant depart in Peace, according to thy word, A-men.



Lord now, &c.



Lord now, &c.



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